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# THE ANTIQVITIES OF ATHENS.

MEASVRED · AND · DELINEATED
BY · JAMES · STVART · F.R.S. AND · F.S.A.
AND · NICHOLAS · REVETT.
PAINTERS · AND · ARCHITECTS.

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# TO THE KING

MAY IT PLEASE YOUR MAJESTY

TO permit us moſt humbly to lay at YOUR MAJESTY'S feet, an attempt which we have made to illuſtrate the hiſtory of Architecture by delineations from the antiquities of Athens, the moſt renowned and magnificent City of Greece, and once the moſt diſtinguiſhed ſeat of Genius and Liberty; particularly celebrated for thoſe Arts, which amidſt the cares of Government, and the glories of Conqueſt, YOUR MAJESTY deigns to patronize.

The

The fame of Athens, and of thoſe remains of her ancient ſplendor, which we have deſcribed, would not ſufficiently embolden us, thus to approach YOUR MAJESTY, did we not behold, in the proſpect which our own Country affords, the Arts of Elegance, and thoſe of Empire equally flouriſhing, under the Influence of a SOVEREIGN in whoſe Mind they are united.

That YOUR MAJESTY may long enjoy the delight of diffuſing every Bleſſing, and promoting every ingenuous Art amongſt a free, an affectionate, and a happy People, is the fervent Prayer of

YOUR MAJESTY'S

moſt dutiful Servants

and moſt faithful Subjects

James Stuart

Nicholas Revett.

# PREFACE.

THE ruined Edifices of Rome have for many years engaged the attention of thoſe who apply themſelves to the ſtudy of Architecture; and have generally been conſidered, as the Models and Standard of regular and ornamental Building. Many repreſentations of them drawn and engraved by ſkilful Artiſts have been publiſhed, by which means the Study of the Art has been every where greatly facilitated, and the general practice of it improved and promoted. Inſomuch that what is now eſteemed the moſt elegant manner of decorating Buildings, was originally formed, and has been ſince eſtabliſhed on Examples, which the Antiquities of Rome have furniſhed.

But altho' the World is enriched with Collections of this ſort already publiſhed, we thought it would be a Work not unacceptable to the lovers of Architecture, if we added to thoſe Collections, ſome Examples drawn from the Antiquities of Greece; and we were confirmed in our opinion by this conſideration principally, that as Greece was the great Miſtreſs of the Arts, and Rome, in this reſpect, no more than her diſciple, it may be preſumed, all the moſt admired Buildings which adorned that imperial City, were but imitations of Grecian Originals.

Hence it ſeemed probable that if accurate Repreſentations of theſe Originals were publiſhed, the World would be enabled to form, not only more extenſive, but juſter Ideas than have hitherto been obtained, concerning Architecture, and the ſtate in which it exiſted during the beſt ages of antiquity. It even ſeemed that a performance of this kind might contribute to the improvement of the Art itſelf, which at preſent appears to be founded on too partial and too ſcanty a ſyſtem of ancient Examples.

For during thoſe Ages of violence and barbariſm, which began with the declenſion, and continued long after the deſtruction of the Roman Empire, the beautiful edifices which had been erected in Italy with ſuch great labour and expence, were neglected or deſtroyed; ſo that, to uſe a very common expreſſion, it may truly be ſaid, that Architecture lay for Ages buried in its own ruins; and altho' from theſe Ruins, it has Phenix-like received a ſecond birth, we may nevertheleſs conclude, that many of the beauties and elegancies which enhanced its ancient Splendor, are ſtill wanting, and that it has not yet by any means recovered all its former Perfection.

This Concluſion becomes ſufficiently obvious, when we conſider that the great Artiſts, by whoſe induſtry this noble Art has been revived, were obliged to ſhape its preſent Form, after thoſe Ideas only, which the caſual remains of Italy ſuggeſted to them; and theſe Remains are ſo far from furniſh-

ing all the materials neceſſary for a complete Reſtoration of Architecture in all its parts, that the beſt collections of them, thoſe publiſhed by Palladio and Deſgodetz, cannot be ſaid to afford a ſufficient variety of Examples for reſtoring even the three Orders of Columns; for they are deficient in what relates to the Doric and Ionic, the two moſt ancient of theſe Orders (*a*).

If from what has been ſaid it ſhould appear, that Architecture is reduced and reſtrained within narrower limits than could be wiſhed, for want of a greater number of ancient Examples than have hitherto been publiſhed; it muſt then be granted, that every ſuch Example of beautiful Form or Proportion, wherever it may be found, is a valuable addition to the former Stock; and does, when publiſhed, become a material acquiſition to the Art.

But of all the Countries, which were embelliſhed by the Ancients with magnificent Buildings, Greece appears principally to merit our Attention; ſince, if we believe the Ancients themſelves, the moſt beautiful Orders and Diſpoſitions of Columns were invented in that Country, and the moſt celebrated Works of Architecture were erected there: to which may be added that the moſt excellent Treatiſes on the Art appear to have been written by Grecian Architects (*b*).

The City of Greece moſt renowned for ſtately Edifices, for the Genius of its Inhabitants (*c*), and for the culture of every Art, was Athens (*d*). We therefore reſolved to examine that Spot rather than any other; flattering ourſelves, that the remains we might find there, would excel in true Taſte and Elegance every thing hitherto publiſhed. How far indeed theſe Expectations have been anſwered, muſt now be ſubmitted to the opinion of the Public.

Yet ſince the Authorities and Reaſons, which engaged us to conceive ſo highly of the Athenian Buildings, may ſerve likewiſe to guard them, in ſome meaſure, from the over-haſty opinions and un-

(*a*) In the Collection of Antiquities publiſhed by Palladio, there is no example of a Doric Building; and the Temple of Manly Fortune is the only ancient example of the Ionic Order he has given us. This Temple is built of a coarſe Stone, is ill wrought, and has been covered over with Stucco, in which material, the Capitals of the Columns, with all the Mouldings and Ornaments of the Entablature have been finiſhed; hence they are not only incorrect, but they are likewiſe ſo decayed, that the original form and projections of theſe Mouldings, cannot now be duly aſcertained, nor can the diameter of the Column, that neceſſary meaſure by which the modulary proportions of Buildings are adjuſted, be exactly determined. Deſgodetz who has accurately enough deſcribed this Temple has mentioned moſt of theſe defects. He obſerves that, "*Tout cet Edifice eſt bati de "pierres dures recouvert de ſtuc par tout*, a la reſerve des bazes des Colon- "nes, & du ſoubaſſement, Page 98; and again Page 100, he ſays, *Le "Contour de la Volute que j'ay deſſiné n'eſt pas ainſi dans toutes, car elles "ſont différentes étant faites de ſtuc, les unes plus rondes, les autres un peu "pendantes*, &c. Lorſque j'ai meſuré ce Temple, il reſtoit encore une "partie de la Corniche & de la Frize aſſez conſidérable ou le ſtuc étoit "encore entier, celui de l'Architrave étoit beaucoup plus ruiné *qui laiſſoit "voir les pierres de deſſous, qui formoit un profil fort différent de celui de "ſtuc*." The Baſement of this building has never been covered with Stucco, its Mouldings therefore remain in their original form, theſe Deſgodetz has cenſured in the following words. "Dans le Corniche il y a à "remarquer *un grand amas confus de petits membres ſous le larmier, qui eſt "plus petit que le talon, & le talon eſt plus petit que le liſteau*," Page 103. Monſ. de Chambray has nevertheleſs ſuppoſed, and we imagine very juſtly, that this imperfect Building is the beſt example of the Ionic Order now extant in Rome.

The only example of the Doric Order, to be found in the Collection of Antiquities which Deſgodetz has publiſhed, is copied from the Theatre of Marcellus: but this, altho' of the Auguſtan Age, cannot be accounted a ſufficient Model for the reſtoration of an Order. Inſtead of entire inſulated Columns, it preſents us only with half Columns placed againſt the piers of an Arcade; and the greateſt part of the Cornice is entirely ruined, ſo that not the leaſt trace of its original form remains.

Let us now examine the three examples which Deſgodetz has produced of the Ionic Order; they are, the Temple of Manly Fortune, the Theatre of Marcellus, and the Amphitheatre of Veſpaſian. On the firſt of theſe we have already animadverted, in the former part of this Note. Againſt the Ionic Order of the Theatre of Marcellus, the ſame objections preſent themſelves, as appeared againſt the Doric Order of the ſame Building; beſides which we muſt obſerve, that the Cornice, ruined as it is, had likewiſe one diſadvantage originally attending it; for it was deſignedly proportioned to the height of the entire Building, and not to the height of the Columns which ſupport it: a piece of judgment for which the Architect may be praiſed, but which would render this Building, tho' it were entire, an imperfect example of the Ionic Order. The Example taken from the Amphitheatre of Veſpaſian has ſtill leſs right than the former, to be propoſed as a Model of the Ionic Order. It is part of a more extenſive Arcade, the Columns are not inſulated, the Volutes of the Capitals are not ſo much as traced out, nor the Echinus cut, nor are the Mouldings of the Cornice finiſhed. The two ranges of Pilaſters which are placed in the ſame Building, immediately above this Ionic, maſſive and unfiniſhed as they are, might with as much propriety be cited as ſufficient Examples for reſtoring the Corinthian Order.

[*b*] Virtruvius, altho' he makes ſeveral Compliments to the Architects of his own Country, profeſſes to have taken the Precepts of his Art, not from the Romans, but from the Grecian Authors, of whom he has given us an ample Catalogue. See the Proeme to his ſeventh book.

[*c*] Adeò ut corpora gentis illius, ſeparata ſint in alias civitates; ingenia verò ſolis Athenienſium muris clauſa exiſtimes. "*So that the Bodies of this people were indeed diſtributed into various other Cities, but you may reckon the Genius was all confined within the walls of the Athenians*.. Velleius Paterculus, Book I. Chap. XVIII.

[*d*] Atque illas omnium Doctrinarum inventrices Athenas, "*And Athens the inventreſs of all the Arts*. Cicero in his treatiſe entitled, The Orator.

Πολλῶν μὲν δὴ καὶ ἄλλων ἡ πόλις ἡμῶν μήτηρ καὶ τροφὸς ἐυμενὴς τεχνῶν γέγονε, τὰ μὲν εὑρεμένη καὶ ἀναφήνασα πρώτη, ταῖς δὲ δυναμην περιθεῖσα καὶ τιμὴν καὶ εὐεργεσιν. *Athens was the Mother and propitious Nurſe of many other Arts alſo, ſome of which ſhe firſt diſcovered and produced, to others ſhe added Energy, Dignity, and Improvement*. Plutarch in his Diſſertation. Whether the Athenians were more illuſtrious in Peace or War.

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unadvised censures of the Inconsiderate; it may not be amiss to produce some of them in this place. And we the rather wish to say something a little more at large on this subject, as it will be at the same time an apology for ourselves, and perhaps the best justification of our undertaking.

After the defeat of Xerxes, the Grecians, secure from Invaders and in full possession of their Liberty, arrived at the height of their Prosperity. It was then, they applied themselves with the greatest assiduity and success to the culture of the Arts (*a*). They maintained their Independency and their Power for a considerable space of time, and distinguished themselves by a pre-eminence and universality of Genius, unknown to other Ages and Nations.

During this happy period, their most renowned Artists were produced. Sculpture and Architecture attained their highest degree of excellence at Athens in the time of Pericles (*b*), when Phidias distinguished himself with such superior ability, that his works were considered as wonders by the Ancients so long as any knowledge or taste remained among them. His Statue of Jupiter Olympius we are told was never equalled (*c*); and it was under his inspection that many of the most celebrated Buildings of Athens were erected (*d*). Several Artists of most distinguished talents were his contemporaries, among whom we may reckon Callimachus, an Athenian, the inventor of the Corinthian Capital. After this, a succession of excellent Painters, Sculptors and Architects appeared, and these Arts continued in Greece, at their highest perfection, till after the death of Alexander the Great.

Painting, Sculpture and Architecture, it should be observed, remained all that time in a very rude and imperfect State among the Italians (*e*).



(*a*) Ἀπὸ γὰρ χρόνων ἐπὶ ἔτη πεντήκοντα πολλὴν ἐπ' ὀδοῦ ἐλαύνει ἡ Ἑλλὰς περὶ τὴν ἀρχὴν μένουσα. ἐν τοιούτοις γὰρ τοῖς χρόνοις αἱ τε τέχναι ἐλαμπρύνθησαν, καὶ, τότε μέγιστα μνημονεύοντες τετυχέναι γεγονέναι. ἐν ἐκείνοις φανέντες. *After these times (when Xerxes was defeated,) for the space of fifty Years, Greece received a great increase of Prosperity; for in these times the Arts, by means of the affluence which prevailed, were advanced, and the most renowned Artists flourished; amongst whom was Phidias.* Diodorus, Book XII. See likewise Horace's Epistle to Augustus. Verse 93.

(*b*) Ὁ δὲ πλεῖστα μὲν ἡδονὴν ταῖς Ἀθήναις καὶ πόσον ἐνεγκεῖν, μεγίστ' ἂν δὲ τοῖς ἄλλοις ἐκπλῆξαι ἀνθρώποις, μόνον δὲ τῇ Ἑλλάδι μαρτυρῆσαι, μὴ ψευδόσθαι τῶν λεγομένων δύναμιν αὐτῆς ἐκείνης καὶ τὸν παλαιὸν ἔλβον, ἃ τῶν ἀναθημάτων κατασκευή. *But that which was the chief delight and ornament of Athens, and the astonishment of Strangers, was the magnificence of the Temples and public Buildings that he* (Pericles) *erected; these alone are a sufficient proof that the accounts which are given of the power and wealth of ancient Greece, are not fabulous.* Plutarch in the life of Pericles.

(*c*) Phidiæ simulacris nihil in illo genere perfectius videmus. *We see nothing more perfect in that kind, than the Statues of Phidias.* Cicero. in his Brutus.

Phidias præter Jovem Olympium, quem nemo æmulatur, &c. *Phidias besides the Statue of Jupiter Olympius which nobody has rivalled, made also that of Minerva,* &c. Pliny, Book XXXIV. Chap. VIII. In which work are many other passages in praise of Phidias. See likewise V. Maximus, Book III. Chap. VII. the fourth foreign example. Many other authors might be cited to the same purpose.

(*d*) Ἀναβαινόντων δὲ ἅμα ἔργων, ὑπουργάνων μὲν μεγάλοι, μορφὴ δ' ἁρμόττων καὶ χάριτι, τῶν δημιουργῶν ἁμιλλωμένων ὑπερβαλέσθαι τὸν δημιουργίαν τῇ καλλιτεχνίᾳ, μάλιστα θαυμάσιον ἦν τὸ τάχος &c. Πάντα δὲ διεῖπε καὶ πάντων ἐπίσκοπος ἦν αὐτῷ φειδίας, καίτοι μεγάλους ἀρχιτέκτονας ἐγκτωμένου καὶ τεχνίτας τῶν ἔργων. *These Structures* (of Pericles) *flately as they were immagnitude, and inimitable for their graceful form and elegance (every Artificer being ambitious that the diligence of the workmanship, might surpass the beauty of the design) were yet more wonderful for the speed with which they were accomplished*; &c. *It was Phidias who had the direction and the superintendance of all these works for him* (for Pericles) *altho' great Architects and excellent Workmen were employed in erecting them.* Plutarch in the life of Pericles.

(*e*) It may here be objected, perhaps, that the ancient Inhabitants of Tuscany had applied themselves to these Arts, and had made no inconsiderable progress in them; especially in Sculpture and Architecture.

The Tuscans indeed seem to have been the best Artists of ancient Italy, and it must be granted, that the art of casting Figures in brass was very ancient among them. Of these Figures a sufficient number are still remaining, to show, what degree of merit we may assign to their Authors. Many prints copied from them have been published by the learned Dr. Gori; by that great ornament of his country and of the present Age, Count Caylus; and by others. They all perfectly justify Quintilian, in the judgement he has made concerning the Tuscan Statues, when illustrating the several kinds of Eloquence, and the gradual improvement of the oratorial Art, by examples taken from Painting and Sculpture, he says, (Book XII. Chap. X.) "Similis in Statuis differentia. Nam duriora, & Tuscanicis proxima Calon "atque Egesias, jam minus rigida Calamis, molliora adhuc supra dictis "Myron fecit. Diligentia ac decor in Polycleto supra cæteras," &c. which passage may be thus rendered in English.

*There is the same difference in Statues, those made by Calon and Hegesias are harder, and come near the Tuscan manner; those of Calamis have less rigidity; and those of Myron have yet greater tenderness and delicacy; the works of Polycletus surpass the others in being highly finished, and in comeliness of form,* &c. *What is wanting in Polycletus, may be found in Phidias and Alcamenes, et Phidias is accounted a better Artist at representing Gods than Men. In works of ivory, however, he is far beyond all Rivalship; had he even performed nothing more than the Minerva at Athens, or the Olympian Jupiter at Elis: the beauty of which seems to have added something even to the established devotion of those days; to such a degree did the majesty of the work correspond with that of the God.* By this it is plain, that Quintilian, who must have seen the best Tuscan Statues, thought them inferior to those of Calon and Hegesias, the most unskilful of all the Grecian Artists he has influenced. We may likewise observe that when Pliny says, the Art of casting Figures in brass, was very ancient in Italy, he wonders at the same time, that the Images of the Gods, which were dedicated in Temples, were chiefly of Wood or Clay, till after the conquest of Asia, from whence Luxury took its rise. Book XXXIV. Chap. VII. So that neither the materials nor the workmanship of the Tuscan Statues in Rome, might compare with those of Greece.

Let us now consider the ancient Architecture of Italy. If we compare the Tuscan Column and its Entablature, with any of the Grecian Orders, it will hardly appear necessary to attempt a proof of its inferior Elegance in what regards the particular Mouldings, and Ornaments. In the general Appearance, and the Effect of the whole, a Tuscan Building might nevertheless be noble and magnificent. That this however was not the case, but that on the contrary, these Buildings were low, and their Columns too far distant from each other, which is the reverse of magnificence, we may learn from Vitruvius, (Book III. Chap. II.) where he bestows this censure on them, and appropriates the meanest species of Intercolumniation to the Tuscan Temples. He afterwards (Book IV. Chap. VII.) delivers the necessary Precepts for the construction of these Temples; and it must be con-

But when the Romans had ſubdued Greece, they ſoon became enamoured of theſe delightful Arts (*a*). They adorned their City with Statues and Pictures, the Spoils of that conquered Country (*b*); and, adopting the Grecian Style of Architecture, they now firſt began to erect Buildings of great Elegance and Magnificence (*c*). They ſeem not however to have equalled the Originals from whence they had borrowed their Taſte, either for purity of Deſign, or delicacy of Execution.

For altho' theſe Roman Edifices were moſt probably deſigned and executed by Grecians (*d*), as Rome never produced many extraordinary Artiſts of her own, yet Greece herſelf was at that time greatly degenerated from her former excellence, and had long ceaſed to diſplay that ſuperiority of Genius, which diſtinguiſhed her in the Age of Pericles and of Alexander (*e*). To this a long ſeries of Misfortunes had reduced her, for having been oppreſſed by the Macedonians firſt, and afterwards ſubdued by the Romans, with the loſs of her Liberty, that love of Glory likewiſe, and that ſublimity of Spirit which had animated her Artiſts, as well as her Warriors, her Statesmen, and her Philoſophers, and which had formed her peculiar Character, were now extinguiſhed, and all her exquiſite Arts languiſhed and were near expiring.

They were indeed at length aſſiduouſly cheriſhed and cultivated at Rome. That City being now Miſtreſs of the World, and poſſeſſed of unbounded Wealth and Power, became ambitious alſo of the utmoſt embelliſhments which theſe Arts could beſtow. They could not however, tho' aſſiſted by Roman

confeſſed, that Columns ſet at ſo great a diſtance from each other, with Architraves of Wood, and ſupporting a Pediment of extraordinary height, the Tympanum of which is of Brick or Wood, are particulars in his deſcription, which do not convey an advantageous Idea of Tuſcan Architecture, or of the priſtine magnificence of Rome. The Temple of Ceres near the Circus Maximus is one of the Tuſcan Examples which Vitruvius cites. We may therefore ſuppoſe, that it continued to his time, one of the moſt perfect of its kind in Rome; and of conſequence that Tuſcan Architecture had not received any conſiderable improvements there, ſince the firſt erecting of this Temple. It was however built by A. Poſthumius the Dictator, and conſecrated by Spurius Caſſius, when he was Conſul, (Dionyſ. Halicarn. Book V. and VI.) in the Year of Rome 261. that is to ſay in the ruder times of the Roman Republic, and more than 450 years before Vitruvius wrote. Auguſtus began to rebuild this Temple, and it was finiſhed by Tiberius (Tacitus, Ann. II.) it is therefore of the more ancient one, which Vitruvius ſpeaks.

[*a*] Grecia capta ferum Victorem cepit, & Artes,
Intulit agreſti Latio. - - - -
- - - - v. 156, ſed in longum tamen ævum,
Manſerunt hodieque manent veſtigia ruris.

*Greece when ſubdued, captivated the fierce Conqueror, and brought the Arts into ruſtic Latium, &c. yet for a Length of years the traces of ruſticity remained, and ſtill remain.* Horace's Epiſtle to Auguſtus.

[*b*] Mummius devicta Achaia replevit urbem, (ſtatuis ſcilicet) Multa et Luculli invexere. *Mummius having conquered Achaia filled the City with Statues. The Lucullus's alſo brought many into it,* Pliny, Book XXXIV. Chap. VII. Tabulis autem externis auctoritatem Romæ publicè fecit primus omnium L. Mummius. *But L. Mummius was the firſt who publickly gave reputation to foreign Pictures.* Pliny Book XXXV. Chap. IV. His Triumph was adorned with Grecian Pictures and Statues, and he was firſt who dedicated them in Temples and other public Buildings at Rome.

[*c*] Metellus Macedonicus, contemporary to L. Mummius, was the firſt who erected a marble Temple in Rome. He built alſo a celebrated Portico there, called after his name; and adorned it with twenty-five Equeſtrian Statues which he brought from Macedonia, and which had been made by Lyſippus, at the command of Alexander the Great, to honour ſuch of his Soldiers as had been ſlain in battle by the Perſians, at the paſſage of the River Granicus. This Portico of Metellus was encloſed by two Temples, one dedicated to Apollo and the other to Juno; both of them adorned with celebrated Grecian Statues. "Hic eſt Metellus Macedonicus, qui Porticus, quæ fuere circundatæ duabus ædibus ſine nomine "poſitis, quæ nunc Octaviæ porticibus ambiuntur feceratque hanc "turmam ſtatuarum Equeſtrium, quæ frontem ædium ſpectant, hodieque "maximum ornamentum ejus loci, ex Macedonia detulit, &c. Hic idem, "primus omnium Romæ ædem ex marmore in iis ipſis monumentis molitus, "vel magnificentiæ vel luxuriæ princeps fuit." *This is Metellus Macedonicus, who built the Portico which was encloſed by the two Temples erected without any inſcription on them, which are now encompaſſed by the Porticos of Octavia,* &c. Vell. Pat. Book I. Chap. XI.

[*d*] The Temples mentioned in the foregoing Note were built by Grecian Architects. Nec Sauron atque Batrachum obliterari convenit, qui fecere Templa Octaviæ Porticibus incluſa, natione ipſi Lacones, &c. *Nor ſhould I forget to mention Sauros and Batrachus who built the Temples encompaſſed by the Porticos of Octavia, they were Lacedemonians, and ſome are of opinion that being very rich they built them at their own expence, expecting to be honoured with an Inſcription, which was refuſed them; they obtained it however in another manner, for there remain yet on the Baſes of the Columns the ſymbols of their Names, a Lizard and a Frog.* Pliny, Book XXXVI. Chap. V.

Agrippæ Pantheon decoravit Diogenes Athenienſis. *Diogenes an Athenian embelliſhed the Pantheon of Agrippa.* Pliny, Book XXXVI. Chap. V. And Xiphilinus in the life of Trajan informs us that Apollodorus, a Grecian Architect, was employed by that Emperor to build his Forum, his Odeum, and his Gymnaſium, all of them celebrated Edifices at Rome. Many other ſuch inſtances might be produced.

But beſides that Grecian Architects were frequently employed at Rome, the Columns alſo with which they adorned their Buildings were ſometimes finiſhed in Greece, and ſpoiled afterwards in Rome, by being cut over again, and adjuſted to the Taſte of the Romans. Ὁ δὲ τέταρτος νεὼς ὑπὸ Δομετιανοῦ καὶ συνετελέσθη καὶ καθιερώθη, &c. "αἱ δὲ πίονες ἐν τῷ Πεντέλικῳ ἐτμήθησαν λίθου, καλλιστα τῷ παγει πρὸς τὸ μῆκος ἐχονίες, ἄδομεν γὰρ αὐτους Ἀθήνησιν. ἐν δὲ Ῥώμῃ πλαγίαις αὖθις καὶ ἀνοξυσθέντες, ἐν τοσοῦτον ἔσχον γλαφυρίας, ὅσον ἀπώλεσαν συμμετρίας, τοῦ καλοῦ διάκενοι καὶ λαγαροὶ φανίλες. *This fourth Temple of Jupiter Capitolinus (the three former having periſhed by Fire) was completed and dedicated by Domitian,* &c. *The Columns were cut out of Pentelic Marble, having their thickneſs moſt beautifully proportioned to their length; for we ſaw them at Athens. But being cut over again and poliſhed at Rome, they did not gain ſo much in elegance as they loſt in ſymmetry, they appear too ſlender and are void of beauty.* Plutarch in the life of Poplicola.

(*e*) It is ſaid of Mummius, he was ſo ignorant in what related to the Arts, that when he had taken Corinth, and was ſending to Italy, Pictures and Statues, which had been brought to perfection by the hands of the greateſt Maſters, he ordered thoſe who had the charge of conveying them, to be threatened, *if they loſt theſe, they ſhould give him new ones in their ſtead.* But this, it is plain, had never been cited as an extraordinary inſtance of ignorance, if the Grecians of thoſe days had not greatly degenerated from their Anceſtors in the practice of thoſe Arts. See Velleius Paterculus Book I. Chap XIII. his words are as follow. "Mummius tam rudis fuit, ut captâ Corintho, "cum maximorum artificum perfectas manibus tabulas ac ſtatuas in Italiam "portandas locaret, juberet prædici conducentibus, *ſi eas perdidiſſent, novas eas* "*redditurus.*"

Muni-

Munificence, reaſcend to that height of Perfection, which they had attained in Greece during the happy period we have already mentioned. And it is particularly remarkable, that when the Roman Authors themſelves, celebrate any exquiſite production of Art; it is the Work of Phidias, Praxiteles, Myron, Lyſippus, Zeuxis, Apelles, or in brief of ſome Artiſt, who adorned that happy Period; and not of thoſe, who had worked at Rome, or had lived nearer to their own times than the Age of Alexander.

It ſeemed therefore evident that Greece is the Place where the moſt beautiful Edifices were erected, and where the pureſt and moſt elegant Examples of ancient Architecture are to be diſcovered.

But whether or no, it be allowed, that theſe Edifices deſerved all the encomiums which have been beſtowed on them; it will certainly be a ſtudy of ſome delight and curioſity, to obſerve wherein the Grecian and Roman ſtyle of Building differ; for differ they certainly do; and to decide, by a judicious examination, which is the beſt. It is as uſeful, to attend the progreſs of an Art while it is improving; as to trace it back towards its firſt perfection, when it has declined. In one of theſe lights, therefore, the Performance which we now offer to the Public, will, it is hoped, be well received.

Theſe were ſome of the conſiderations which determined me, conjointly with Mr. Revett, to viſit Athens, and to meaſure and delineate with all poſſible diligence, whatever we might find there, that deſerved our attention. We were then at Rome, where we had already employed 6 or 7 years in the ſtudy of Painting, and there it was that towards the end of the year 1748, I firſt drew up a brief account, of our motives for undertaking this Work, of the form we propoſed to give it, and of the ſubjects of which we then hoped to compoſe it (*a*). Many copies of this were diſperſed by our Friends; and the general approbation theſe Propoſals met with, confirmed us in our reſolution.

c The

[*a*] This Account of our undertaking, was as follows. Rome 1748. PROPOSALS for publiſhing an accurate deſcription of the Antiquities of Athens, &c. by James Stuart, and Nicholas Revett.

"There is perhaps no part of Europe, which more deſervedly claims the attention and excites the curioſity of the Lovers of polite Literature, than the Territory of Attica, and Athens its capital City; whether we reflect on the Figure it makes in Hiſtory, on account of the excellent Men it has produced in every Art, both of War and Peace; or whether we conſider the Antiquities which are ſaid to be ſtill remaining there, Monuments of the good ſenſe and elevated genius of the Athenians, and the moſt perfect Models of what is excellent in Sculpture and Architecture."

"Many Authors have mentioned theſe remains of Athenian Art as works of great magnificence and moſt exquiſite taſte; but their deſcriptions are ſo confuſed, and their meaſures, when they have given any, are ſo inſufficient, that the moſt expert Architect could not, from all the books that have been publiſhed on this ſubject, form a diſtinct Idea of any one Building theſe Authors have deſcribed. Their writings ſeem rather calculated to raiſe our Admiration, than to ſatisfy our Curioſity or improve our Taſte."

"Rome who borrowed her Arts, and frequently her Artificers from Greece, was adorned with magnificent Structures and excellent Sculptures: a conſiderable number of which have been publiſhed, in the Collections of Deſgodetz, Palladio, Serlio, Santo Bartoli, and other ingenious Men; and altho' many of the Originals which they have copied are ſince deſtroyed, yet the memory, and even the form of them, nay the Arts which produced them, ſeem ſecure from periſhing; ſince the induſtry of thoſe excellent Artiſts, has diſperſed Repreſentations of them through all the polite Nations of Europe."

"But Athens the Mother of elegance and politeneſs, whoſe magnificence ſcarce yielded to that of Rome, and who for the beauties of a correct ſtyle muſt be allowed to ſurpaſs her; has been almoſt entirely neglected. So that unleſs exact copies of them be ſpeedily made, all her beauteous Fabricks, her Temples, her Theatres, her Palaces, now in ruins, will drop into Oblivion: and Poſterity will have to reproach us, that we have not left them a tolerable Idea of what was ſo excellent, and ſo much deſerved our attention; but that we have ſuffered the perfection of an Art to periſh, when it was perhaps in our power to have retrieved it."

"The reaſon indeed, why thoſe Antiquities have hitherto been thus neglected, is obvious. Greece, ſince the revival of the Arts, has been in the poſſeſſion of Barbarians; and Artiſts capable of ſuch a Work, have been able to ſatisfy their paſſion, whether it was for Fame or Profit, without riſking themſelves among ſuch profeſſed enemies to the Arts as the Turks are. The ignorance and jealouſy of that uncultivated people may, perhaps, render an undertaking of this ſort, ſtill ſomewhat dangerous."

"Among the Travellers who have viſited theſe Countries, ſome have been abundantly furniſhed with Literature, but they have all of them been too little converſant with Painting, Sculpture, and Architecture, to give us tolerable Ideas of what they ſaw. The Books, therefore, in which their Travels are deſcribed, are not of ſuch utility nor ſuch entertainment to the Public, as a perſon acquainted with the practice of theſe Arts might have rendered them. For the beſt verbal deſcriptions *cannot* be ſuppoſed to convey ſo adequate an Idea, of the magnificence and elegance of Buildings; the fine form, expreſſion, or proportion of Sculptures; the beauty and variety of a Country, or the exact Scene of any celebrated Action, as may be formed from drawings made on the ſpot, with diligence and fidelity, by the hand of an Artiſt."

We have therefore reſolved to make a journey to Athens; and to publiſh at our return, ſuch Remains of that famous City as we may be permitted to copy, and that appear to merit our attention; not doubting but a work of this kind, will meet with the approbation of all thoſe Gentlemen who are lovers of the Arts; and aſſuring ourſelves, that thoſe Artiſts who aim at perfection, muſt be more pleaſed, and better inſtructed, the nearer they can approach the Fountain Head of their Art; for ſo we may call thoſe examples which the greateſt Artiſts, and the beſt Ages of antiquity have left them.

"We propoſe that each of the Antiquities which are to compoſe this "Work, ſhall be treated of in the following manner. *Firſt* a View of it "will be given, faithfully exhibiting the preſent Appearance of that parti"cular Building and of the circumjacent Country; to this will follow, Ar"chitectural Plans and Elevations, in which will be expreſſed the mea"ſure of every Moukling, as well as the general diſpoſition and ordon"nance of the whole Building; and laſtly will be given, exact delineations "of the Statues and Baſſo-relievos with which thoſe Buildings are deco"rated. Theſe Sculptures we imagine will be extremely curious, as well "on account of their workmanſhip, as of the ſubjects they repreſent. To "theſe we propoſe adding ſome Maps and Charts, ſhewing the general "ſituation and connection of the whole Work. All this perhaps may be "conveniently diſtributed into three folio Volumes, after the following "manner."

"The firſt Volume may contain the Antiquities belonging to the Acro"polis, or ancient fortreſs of Athens; the ſecond thoſe of the City; and "the third, thoſe which lye diſperſed in different parts of the Athenian "Territory: of all which the annexed Catalogue will give a more diſtinct "Idea."

Firſt

The neceſſary preparations for our journey required ſome time. We did not ſet out from Rome till the month of March 1750, and we arrived at Venice too late in the year for the Curran Ships, on board one of which we had deſigned to embark for Zant: this diſappointment we perceived would neceſſarily delay our proceedings for ſeveral Months. That ſo much of our time might not remain unemployed, we went to Pola in Iſtria, to examine the antiquities of that Place; aſſuring ourſelves, on the teſtimony of Palladio and Serlio, that they deſerved our attention; and hoping, not only to indulge our curioſity, but to find materials there that would employ our vacant time, and enable us to produce to our Friends a proper Specimen of the manner, in which we propoſed to execute our Athenian Work; nor were we diſappointed in theſe expectations.

On our return from Pola to Venice, we were ſtill obliged to wait ſome Months for a convenient Paſſage; theſe delays however did not diſcourage us; we had the advantage of being known to Sir James Gray, who was at that time his Majeſty's Reſident at Venice. He was pleaſed to intereſt himſelf greatly in our Succeſs, and was the firſt who ſet on foot a Subſcription for our intended Work. At length, on the 19 January, 1751, we embarked on board an Engliſh Ship, bound for the Iſland of Zant. From Zant we continued our Voyage in a Veſſel of that Iſland, and touching in our way at Chiarenza, Patraſs, Pentagioi, and Voſtizza, we arrived ſafely on March 11, N.S. at Corinth. After a ſhort ſtay there, during which we meaſured an ancient Temple and made ſome Views, we were informed that a Veſſel of Egina was in the Port of Cenchrea, ready to ſail with the firſt fair wind to Porto Lione, the ancient Pireus, once the moſt celebrated harbour of Athens. This was an opportunity not to be neglected; we croſſed the Iſthmus to Cenchrea, from whence our Veſſel departed very early on the 16 of March N.S. we landed and dined at Megara, ſlept at Salamis, and on the 17 at night anchored in

First VOLUME.

| | Views. | Architecture. | Sculpture. |
|---|---|---|---|
| " A large View of the Acropolis. | 1 | | |
| " A general Plan of the antiquities included in this Volume. | | 1 | |
| " The Propylæa, the Temple of Victory, &c. Doric and Ionic. | 1 | 10 | |
| " The Doric Temple of Minerva Parthenion, enriched with Sculpture. | 2 | 9 | 50 |
| " The Ionic Temples of Minerva Polias, and Erechtheus and that of Pandroſus, adorned with Caryatides. | 2 | 20 | 4 |
| " The Theatre of Bacchus. | 1 | 4 | |
| " The Church of the Panagia Spiliotiſſa. | 1 | 4 | 4 |

Second VOLUME.

| | | | |
|---|---|---|---|
| " A large View of the City of Athens. | 1 | | |
| " A Plan of the remains of the ancient City. | | 1 | |
| " A Chart of the three Ports of Athens. | | 1 | |
| " The Temple of Jupiter Olympius, Corinthian Order. | 1 | 10 | |
| " The Temple of Auguſtus, Doric Order. | 1 | 5 | |
| " The Temple of Theſeus, Doric Order enriched with Sculpture. | 1 | 8 | 12 |
| " The Temple of Ceres, Ionic Order. | 1 | 7 | |
| " The Odeum of Herodes Atticus, or of Regilla. | | 1 | |
| " The Monument of Philopappus, Corinthian Order. | 1 | 7 | 3 |
| " The Tower of the Winds, enriched with Sculptures. | 1 | 6 | 8 |
| " The Lanthorn of Demoſthenes, enriched with Sculptures. | 1 | 7 | 14 |
| " The Arch of Hadrian, Corinthian Order. | 1 | 9 | |
| " The Columns of Hadrian, Corinthian Order. | 1 | 4 | |
| " An Antique Bridge on the Iliſſus. | 1 | | |
| " The Acqueduct of Adrian, Ionic Order. | 1 | 4 | |

Third VOLUME.

" The Antiquities of Eleuſis, Megara, Sunium, &c.

" All the different Subjects we ſhall treat of, will be illuſtrated, with ſuch " explanations and deſcriptions as may ſerve to render the Prints intelligible; " and this will be chiefly done, by pointing out the relation they may have " to the doctrine of Vitruvius, or to the accounts of them which Strabo, " Pauſanias or other ancient writers have left us."

Since our return to England we have found it convenient, to make ſome change in the diſpoſition, which we had originally intended to give this Work. This change was ſpecified in the Propoſals publiſhed by us at London, January 1755.

The foregoing ſcheme was firſt printed at London in the beginning of the year 1751, by Colonel George Gray, a Gentleman whoſe love to the Arts made him deſirous of recommending this Work, and who has ſince that time conferred many other obligations on us. It was afterwards, from the ſame motive, printed at Venice in the beginning of the year 1753, and diſperſed in various parts of Europe by J. Smith, Eſq; the Britiſh Conſul at Venice. Our Friend Mr. Samuel Ball printed it in London in the year 1752, and preſently afterwards, that part of the Scheme which is diſtinguiſhed with Commas, was with little variation printed again in London, by thoſe zealous promoters of the Arts, James Dawkins and Robert Wood, Eſq^rs. To theſe Gentlemen the world is indebted for the deſcription of Palmyra and Balbec, and they have, in the account of Palmyra, done us the honour to mention us to the Public, and to recommend our undertaking, in which they had already ſeen ſome progreſs made; for they viſited Athens, fortunately for us, while we were there. It is with great pleaſure we take this opportunity of acknowledging, that it would not have been in our power to continue a ſufficient time at Athens for the completion of our Work, had it not been for the Liberality of Mr. Dawkins, who to his many other Virtues, added that of being a real Lover and a moſt munificent Patron of the Arts. The Death of ſuch a Friend and Benefactor is a misfortune which we ſhall always lament, altho' the generoſity of ſome Perſons of the higheſt Diſtinction, has prevented it from affecting in the leaſt, the Publication of our Work. It were too great a ſacrifice to delicacy, ſhould we forbear to mention the obligations they have beſtowed on us, tho' at the ſame time, we have reaſon to believe, they would be better pleaſed in having theſe alſo, as well as their names, paſſed over in ſilence. We muſt here obſerve that Monſ. Le Roy was at Rome in the year 1748, when our firſt Scheme of this Work appeared there, and ſoon became very generally a Topic of diſcourſe, among the men of curioſity and learning in that City; and when he read the deſcription of Palmyra, which he has cited, he muſt have known that we had already employed ourſelves for ſome time at Athens, in the execution of our Scheme. Now by his own account he did not reſolve on a journey to Greece till 1753, nor ſet out from Venice, till May 5, 1754; which is more than a Year, after the laſt publication of our Scheme dated from Athens, was printed at Venice by Conſul Smith. So that whatever motives of improvement to himſelf, or glory to his Country, Monſ. Le Roy has thought proper to aſſign, for his reſolution of viſiting Greece, and deſigning the Antiquities there; he ſeems to have formed it, in conſequence of our having firſt undertaken the ſame Taſk.

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the Pireus. The next morning we were conducted from hence to Athens by a Greek, who reſided there in quality of Britiſh Conſul.

Our firſt Buſineſs at Athens was to viſit the Antiquities which remain there; and we were happy enough to find, that they fully anſwered our higheſt expectations. We therefore reſolved that we would ſpare no expence or fatigue, that might any way contribute to the better execution of the Taſk we had ſet ourſelves. In particular we determined to avoid Haſte, and Syſtem, thoſe moſt dangerous enemies to accuracy and fidelity, for we had frequently, with great regret, obſerved their bad effects in many, otherwiſe excellent, Works of this kind. We have no where obtruded a Line of imaginary Reſtoration on the Reader; but whenever the ruined parts of theſe Buildings are ſupplied, either from Materials found on the Spot, or from what our own Ideas have ſuggeſted, (very few inſtances of the latter will occur) the Reader is appriſed of it, and the reaſons, or authorities for ſuch Reſtoration are always produced. We have carefully examined as low as to the Foundation of every Building that we have copied, tho' to perform this, it was generally neceſſary to get a great quantity of earth and rubbiſh removed; an operation which was ſometimes attended with very conſiderable expence.

We have contented ourſelves with ſetting down the Meaſures of all theſe Buildings in Engliſh Feet and Inches, and decimal parts of an Inch; purpoſely forbearing to mention Modules, as they neceſſarily imply a Syſtem, and perhaps too frequently incline an Author to adopt one. Any Artiſt may however from our Meaſures form whatever kind of Module, or modulary diviſion he beſt fancies.

It may here be proper to obſerve, that we were provided with Inſtruments made in London, by the beſt Artiſts, one of which was a Rod of Braſs, three feet long, moſt accurately divided by Mr. Bird.

We had been at Athens about two Months, when Mr. Dawkins and Mr. Wood arrived there; but we had not the happineſs of ſeeing Mr. Bouverie with them, for that gentleman died in Aſia Minor, and never viſited the Antiquities of Athens, of Balbec, or of Palmyra. Signor Piraneſi, a very excellent Italian Artiſt, uninformed it ſhould ſeem of this Circumſtance, has by miſtake quoted part of a Letter (*a*), ſaid to be written by this Gentleman from Epheſus, as if he thought it a ſufficient Authority to prove, that there are no remains of Antiquity which deſerve our notice, either in the Cities of Greece, or in any other Places of the Levant, whereas the Letter can only relate to thoſe places which Mr. Bouverie had actually viſited.

We quitted Athens at the end of the Year 1753, and went to Theſſalonica, now called Salonica; where we were received, and treated for ſome Months with great hoſpitality, by P. Paradiſe, Eſq; the Britiſh Conſul at that place. Here we copied the remains of a very ancient and beautiful Corinthian Colonnade; and ſhould have added to them ſome remarkable Buildings ſuppoſed to be of the Age of Theodoſius, but that a moſt deſtructive Peſtilence, which broke out while we were here, rendered the meaſuring of them unſafe, and indeed impracticable. In our way from hence to Smyrna, we viſited ſeveral of the Iſlands in the Ægean Sea, corruptly called the Archipelago. From Smyrna we ſet out for England, where we arrived in the beginning of the Year 1755, having ſpent in all near five Years in this laborious and expenſive Expedition from Rome to Athens, and from thence to London.

The Architectural Prints compoſe, I imagine, the moſt uſeful and intereſting part of this Work; and at the ſame time, that, which I apprehend is leaſt liable to cenſure: for our joint endeavours were here diligently employed, and my Friend Mr. Revett wholly confined his attention to this part. If nevertheleſs any one ſhould doubt of the accuracy of the Meaſures, becauſe they differ ſo greatly from thoſe which Monſ. Le Roy has given, I can only aſſure him, that in a conſiderable num-

(*a*) In his late Work entitled, Della Magnificenza ed Architettura de' Romani, opera di Gio Battiſta Piraneſi, Socio della Reale Accademia di Londra. Roma, MDCCLXI. We ſhall obſerve that before Mr. Bouverie viſited Epheſus, he had travelled over the Northern part of Aſia Minor, and on ſeeing the many conſiderable and beautiful Antiquities which remain at Cyzicum, Pergamus, Sardis, Teios, &c. he always expreſſed the higheſt ſatisfaction. At Epheſus, beſides ſome veſtiges of the famous Temple of Diana, he ſaw the Remains of a Temple, exquiſitely wrought, the Columns of which are about five feet in Diameter, furniſhing one of the richeſt examples of the Corinthian Order, that is any where extant. From Epheſus he paſſed thro' a noble Scene of Antiquities, to Samos, Miletus, Priene, and Magneſia on the Meander, now called *Guzel Hiſſar*, or Fair-Caſtle, at which laſt place, to the infinite regret of all that knew him, he died. The World will have the pleaſure of admiring the number and beauty of the Remains in Aſia Minor, when Mr. Wood's leiſure will permit him to publiſh that part of his Travels.

ber of them, at the taking of which I aſſiſted with Mr. Revett, and in many others, which occaſionally I meaſured after him, I have always found reaſon to praiſe his exactneſs.

It is now time to acknowledge that all the Miſtakes and Inaccuracies, which the Reader may meet with in the Preface, or in the enſuing Chapters, are to be charged wholly to my Account. In each Chapter I have generally given the modern Athenian Name of the Antiquity there treated of, and alſo that by which it is mentioned in the writings of Sir George Wheler, and Dr. Spon. I have likewiſe added my own conjectures concerning its ancient Name, and the purpoſe for which it was erected. After this follows the Deſcription of the Plates, and ſome obſervations on the errors of other Travellers, who have viſited and deſcribed theſe Antiquities.

I muſt likewiſe anſwer for whatever faults have been committed, either in delineating the Sculptures, or painting the Views, which are engraven in this Work: my utmoſt diligence however has been uſed, to render them faithful Repreſentations of the Originals. The Sculptures were, for the moſt part, meaſured with the ſame care and exactneſs, that was beſtowed on the Architecture. The Views were all finiſhed on the ſpot; and in theſe, preferring Truth to every other conſideration, I have taken none of thoſe Liberties with which Painters are apt to indulge themſelves, from a deſire of rendering their repreſentations of Places more agreeable to the Eye and better Pictures. Not an object is here embelliſhed by ſtrokes of Fancy, nor is the ſituation of any one of them changed, excepting only in the View of the Doric Portal [Chap. I.] where the Fountain on the Fore-ground is ſomewhat turned from its real poſition; the inducement to which will be given in the Deſcription of that View. The Figures that are introduced in theſe Views are drawn from Nature, and repreſent the Dreſs and Appearance of the preſent Inhabitants of Athens.

Thus much for the Motives which engaged us in this Work, and for the manner in which the execution of it has been conducted. The encouragement, that we have met with from Perſons the moſt eminent for their Dignity, their Learning, and their Love of the Arts, is an Honour which we here gratefully acknowledge. It has hitherto animated us in the progreſs of our Work, and makes us hope, that this Volume may find a favourable Reception.

JAMES STUART.

THIS first Plate exhibits a general View of Athens and the circumjacent Country, with the Saronic Gulf, the Islands of Salamis and Ægina, and the Shores of the Peloponnesus from Corinth to Cape Scylleum. It was taken from the foot of Mount Anchesmus. The two Columns on the fore-ground are the Remains of a Building called by Wheler and Spon the Aqueduct of Hadrian, tho' it seems rather to have been the Front of a Reservoir, that supplied a part of Athens with Water. Several Arches of the Aqueduct, which conveyed the Water to this Reservoir, are yet standing in different Places on the North-Side of *Turco bouno*, the Brilessus of the Ancients. The most remarkable objects in this View, are pointed out by the following References, which are made by the intersections of certain imaginary perpendicular Lines, with other imaginary horizontal Lines. The perpendicular Lines are marked by the capital Letters on the upper and lower Margin of the Print, as A, A; B, B; C, C; &c. The horizontal Lines are marked by numeral Characters placed in the Margins on the right and left side of the Print, as, 1, 1; 2, 2; 3, 3; &c.

A, 1, 2, 3, Mount Hymettus.

A, 4, The Convent of St. John called Careïa, situated at the foot of Mount Hymettus. The Road from Athens to this Convent crosses a considerable part of the District formerly called Agra, which lies between the Ilissus and Mount Hymettus.

A, 6, The Temple of Diana Agrotera, according to Wheler and Spon; It stands on the Southern, or farther side of the Ilissus, and is now a Church dedicated to St. Peter crucified, and called *Stauroménos Petros*. There is an ancient Mosaic Pavement in it, and we have occasion to speak of it in the second Chapter. Page 11.

B, 4, The Promontory Scylleum in the Peloponnesus. Near this Promontory is an Island called Hydrea, the Inhabitants of which have many Vessels, and are reckoned the best Mariners in these Parts.

B, 5, The Remains of the Stadium Panathenaïcum lying on the Southern Side of the Ilissus. Here is likewise a Bridge over the Ilissus, on which they formerly crossed from Athens to the Stadium. This Bridge is here marked by the Intersection B, 6. At present one of the Arches of it is destroyed, and the whole is in a ruinous condition.

C. 5. The Temple of Ceres Agrotera, according to Wheler and Spon. It is now a Church dedicated to the Virgin Mary, and is called Ἡ Παναγία εἰς τὴν πέτραν. *or, St. Mary's on the Rock.* This Temple is the subject of the second Chapter. It stands just over the Fountain Callirrhóe on the Southern Side of the Ilissus.

D, 4, The Eastern end of the Island of Ægina, near which is a small pointed Rock called *Turlo*, sometimes mistaken for a Vessel under Sail.

D, 5, The Remains of the Temple of Jupiter Olympius, called by Wheler and Spon, the Columns of Hadrian.

E, 3, The highest point of Ægina.

F, 5, The Arch of Hadrian.

G, 2, A Mountain on the confines of Argos and Epidaurus, probably the ancient Arachneum.

G, 3, A Mountain in the neighbourhood of Epidaurus.

H, 3, The Museum, a Hill in Athens, on which is placed the Monument of Philopappus. This Monument is in the intersection H, 2.

I, 1, The Temple of Minerva in the Acropolis. It was called the Parthenon and Hecatompedon.

K, 2, The highest point of Salamis. This Island is now called Colouri.

L, 4, Some Fragments of an ancient Column of white Marble, which are yet remaining on Punto Barbaro, a Promontory of Salamis, at the entrance of the Streights which separate that Island from the Continent of Attica. They are probably the Remains of a Trophy erected for the Victory of Salamis (*a*). These Fragments are yet very discernable from Athens, and must have been much more so, when the Column was entire. The Monument of a Victory, which had established the Liberties of Greece, and in which the Athenians had acquired the greatest glory, must have been to them a most pleasing and a most interesting object; and we may for that reason conclude, that they placed it on a part of the Island, where those who viewed it from Athens, might see it to the greatest advantage; which intention this situation perfectly answers.

M, 6, The Temple of Theseus.

N, 2, A Mountain on the Confines of Arcadia.

N, 4, The Acro Corinthus.

(*a*) Ἐν Σαλαμῖνι δὲ ——— τοῦτο μὲν Ἀρτέμιδός ἐστιν ἱερὸν, τοῦτο δὲ τρόπαιον ἔστηκεν ἀπὸ τῆς νίκης ἣν Θεμιστοκλῆς ὁ Νεοκλέους ἄντιος ἐγένετο γενέσθαι τοῖς Ἕλλησι.

*In Salamis ——— there is a Temple of Diana, and there is also a Trophy that was erected for the Victory which the Grecians obtained, by means of Themistocles the son of Neocles.* Pausanias Book I, Chap. XVI.

O, 2, The higheſt point of Mount Corydalus, now called Skaramangá. On the ſide of this Mountain is a Convent with the beſt built, and moſt ancient Chriſtian Church in all Attica. It ſtands on a ſituation now called *Daphne*, and is perhaps built out of the ruins of the ancient *Aphidna*, an Attic Demos, or Town, of the Leontine Tribe; for we ſaw ſeveral ruined Inſcriptions here, in which the word APIANA was diſtinctly legible.

The Figures repreſent Haſſán Agà, the *Vaiwode* of Athens, accompanied by the principal Turks of the City and by their Servants. He delighted in Archery, and deſired to be thus repreſented in this View; his greateſt random ſhot was 1753 Engliſh Feet.

The preſent State of Athens, with the manners and language of the Inhabitants, are exactly enough deſcribed by Wheler and Spon. The Athenians have perhaps to this day more vivacity, more genius, and a politer addreſs than any other people in the Turkiſh Dominions. Oppreſſed as they are at preſent, they always oppoſe, with great courage and wonderful ſagacity, every addition to their Burden, which an avaricious or cruel Governor may attempt to lay on them. During our ſtay, they, by their intrigues, drove away three of their Governors, for extortion and mal-adminiſtration; two of whom were impriſoned and reduced to the greateſt diſtreſs. They want not for artful Speakers and buſy Politicians, ſo far as relates to the Affairs of their own City; and it is remakable enough, that the Coffee-Houſe which this ſpecies of Men frequent, ſtands within the precincts of the ancient Poikile. Some of their Prieſts have the reputation of being learned men and excellent Preachers; the moſt admired of them, in our time, was the Abbot of *St. Cyrianée*, a Convent on Mount Hymettus; he is a Man of great reading, and delivers himſelf with becoming geſture and a pleaſing fluency of elocution. Here are two or three Perſons who practiſe Painting; but whatever Genius we may be tempted to allow them, they have indeed very little ſcience; they ſeem never to have heard of Anatomy, or of the effect of Light and Shade; tho' they ſtill retain ſome imperfect Notions of Perſpective and of Proportion. The Athenians are great lovers of Muſic, and generally play on an Inſtrument, which they call a *Lyra*, tho' it is not made like the ancient Lyre, but rather like a Guitar, or Mandola. This, they accompany with the Voice, and very frequently with extempore Verſes, which they have a ready faculty at compoſing.

There is great ſprightlineſs and expreſſion, in the Countenance of both Sexes, and their Perſons are well proportioned. The Men have a due mixture of Strength and Agility, without the leaſt appearance of heavineſs. The Women have a peculiar elegance of Form, and of Manner; they excell in Embroidery and all kinds of Needle-Work.

The Air of Attica is extremely healthy. The Articles of Commerce which this Country produces, are chiefly Corn, Oil, Honey, Wax, Roſin, ſome Silk, Cheeſe, and a ſort of Acorns called *Velanede* by the Italians and the French; but written Βαλανίτης by the Greeks: theſe Acorns are uſed by the Dyers and Leather-Dreſſers. The principal Manufactures are Soap and Leather. Of theſe commodities the Honey, Soap, Cheeſe and Leather, and part of the Oil, are ſent to Conſtantinople; the others are chiefly bought by the French, of which Nation they reckon that ſeven or eight Ships are freighted here every year.

The Turkiſh Governor of Athens is called the *Vaiwode*. He is either changed, or renewed in his Office every Year the beginning of March. The Athenians ſay, he brings the Cranes with him, for theſe Birds likewiſe make their firſt Appearance here about that time, they breed, and when their young have acquired ſufficient ſtrength, which is ſome time in Auguſt, they all fly away together, and are ſeen no more till the March following.

Beſides the *Vaiwode*, there is a *Cadée*, or chief Man of the Law. His buſineſs is to adminiſter juſtice, to terminate the diſputes which ariſe between Man and Man, and to puniſh Offenders. There is alſo a *Mudeerèeſe Effendi*, who preſides over the religious affairs of the Mohammedans here; and thoſe, who are deſigned to officiate in the Moſchéas, are by him inſtructed in the Mohammedan Ritual. The *Diſdár-Agá* is the Governor of the Fortreſs of Athens, which was anciently called the Acropolis; and the *Azáp-Agá* is an Officer who commands a few Soldiers in that Fortreſs.

The Inhabitants of Athens are between nine and ten thouſand, about four fifths of whom are Chriſtians. This City is an Archiepiſcopal See, and the Archbiſhop maintains a conſiderable authority among the Chriſtians; which he uſually ſtrengthens by keeping on good terms with the Turks in Office. He holds a kind of Tribunal, at which the Chriſtians frequently agree to decide their differences, without the intervention of the Turkiſh Magiſtrate.

We every where meet here with Fragments of ancient Marbles, pieces of ruined Sculptures, and of Architectural Ornaments; many have imperfect Inſcriptions on them; and there are ſome few, on which the Inſcriptions are entire. Six of theſe mutilated Pieces, which have no relation to each other, compoſe the Ornament, or Border at the beginning of this Preface. The principal one is part of an Inſcription, on which were repreſented the Prizes, that had been gained in various Athletic Games by an Athenian of Rhamnus. The Name of this Champion is loſt, but the Iſthmian and part of the Nemean Crown is remaining, with the Shield, which rewarded the Victor at Argos, and the Jar of Oil, which was the Prize in the Panatheneean Games. The Ornament at the end of this Preface is copied from a fragment in the Monaſtery of St. Spiridion, at the Pireus. The Inſcription on it has been already publiſhed by the learned Corſini, from a manuſcript copy, in which there are two Errors, that with his uſual perſpicacity he has diſcovered, and happily corrected.

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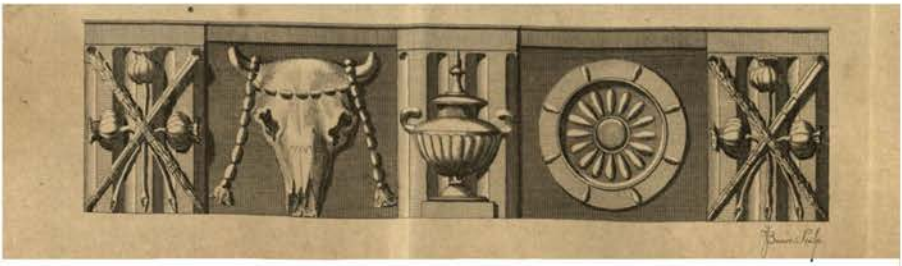


# CHAPTER I.

## *Of a Doric Portico at Athens.*

THE Building here treated of is a Doric Portico of four fluted Columns; and is generally ſuppoſed to be the Remains of a [*a*] Temple dedicated to Rome and Auguſtus. The Columns, Entablature, and Pediment, as alſo one of the [*b*] Antæ, are all ſufficiently entire to give an exact Idea of its original Form and Proportion. One of the Jambs of the Door-Caſe belonging to this Building, ſtands in the Wall of a neighbouring Houſe; and there is a long Inſcription on that Face of it which is next the Street. There are likewiſe ſome Remains of the other Jamb; but they are almoſt level with the Pavement of the Street, and cannot readily be diſtinguiſhed from it. This Fragment however, and the other more entire Jamb, are both in their original Situations.

The Front of this Portico lies about 28°. 20′ Eaſt of North and Weſt of South by the Magnetic Needle, and is exactly on a Line with the Front of that Building, which Wheler and Spon ſuppoſe to be the Temple of Jupiter Olympius. On the Architrave is the following Inſcription [*c*].

Ο ΔΗΜΟΣ ΑΠΟ ΤΩΝ ΔΟΘΕΙΣΩΝ ΔΩΡΕΩΝ ΥΠΟ ΓΑΙΟΥ ΙΟΥΛΙΟΥ ΚΑΙΣΑΡΟΣ ΘΕΟΥ
ΚΑΙ ΑΥΤΟΚΡΑΤΟΡΟΣ ΚΑΙΣΑΡΟΣ ΘΕΟΥ ΥΙΟΥ ΣΕΒΑΣΤΟΥ
ΑΘΗΝΑΙ ΑΡΧΗΓΕΤΙΑΙ ΣΤΡΑΤΗΓΟΥΝΤΟΣ ΕΠΙ ΤΟΥΣ ΟΠΛΙΤΑΣ ΕΤΚΛΕΟΥΣ ΜΑΡΑΘΩΝΙΟΥ
ΤΟΥ ΚΑΙ ΔΙΑΔΕΞΑΜΕΝΟΥ ΤΗΝ ΕΠΙΜΕΛΕΙΑΝ ΥΠΕΡ ΤΟΥ ΠΑΤΡΟΣ ΗΡΩΔΟΥ ΤΟΥ ΚΑΙ ΠΡΕΣΒΕΥΣΑΝΤΟΣ
ΕΠΙ ΑΡΧΟΝΤΟΣ ΝΙΚΙΟΥ ΤΟΥ ΣΑΡΑΠΙΩΝΟΣ ΑΘΜΟΝΕΩΣ

On that [*d*] Acroterium which is placed over the Middle of the Pediment, is this Inſcription:

[*e*] Ο ΔΗΜΟΣ
ΛΟΥΚΙΟΝ ΚΑΙΣΑΡΑ ΑΥΤΟΚΡΑΤΟΡΟΣ
ΘΕΟΥ ΤΟΥ ΣΕΒΑΣΤΟΥ ΚΑΙΣΑΡΟΣ ΤΟΝ

[*a*] See Wheler, Page 388, and Spon, Tome II. Page 183. There can be no doubt, that a Temple at Athens was dedicated to Rome and Auguſtus; but it ſtood in the Acropolis, as appears from the following Inſcription publiſhed by Gruter.

ΟΔΗΜΟΣ ΘΕΑΙ ΡΩΜΗΙ ΚΑΙ ΣΕΒΑΣΤΩ ΚΑΙΣΑΡΙ
ΣΤΡΑΤΗΓΟΥΝΤΟΣ ΕΠΙ ΤΟΥΣ ΟΠΛΙΤΑΣ ΠΑΜΜΕΝΟΥΣ ΤΟΥ ΖΗΝΩΝΟΣ ΜΑ-
ΡΑΘΩΝΙΟΥ ΙΕΡΕΩΣ ΘΕΑΣ ΡΩΜΗΣ ΚΑΙ ΣΕΒΑΣΤΟΥ ΣΩΤΗΡΟΣ ΕΝ ΑΚΡΟΠΟΛΕΙ
ΕΠΙ ΙΕΡΕΙΑΣ ΑΘΗΝΑΣ ΠΟΛΙΑΔΟΣ ΜΕΓΙΣΤΗΣ ΑΣΚΛΗΠΙΑΔΟΥ ΑΛΛΙΕΥΣ ΘΥΓΑΤΡΟΣ
ΕΠΙ ΑΡΧΟΝΤΟΣ ΑΡΙΟΥ ΤΟΥ ΜΩΡΙΩΝΟΣ ΠΑΙΑΝΙΕΩΣ·

Gruter. p. 105. è Fabricii Roma

*To the Goddeſs Rome, and to Auguſtus Cæſar, Pammenes the Son of Zeno of Marathon, Prieſt of the Goddeſs Rome and of Auguſtus the ſaviour, in the Acropolis, being Commander of the heavy armed foot, at the time that Megiſte the daughter of Aſclepiades the Alician was Prieſteſs of Minerva Polias. In the year that Areus the Son of Morion the Pæanian was Archon.*

[*b*] Antæ are a ſpecies of Pilaſters, placed on the Extremity of a Wall: they are ſeldom made to diminiſh like Columns; nor do they uſually reſemble Columns in the Mouldings of their Capitals or Baſes. The Pilaſters at each Extremity of the Portico of Covent-Garden Church, are properly Antæ, from their Situation, but they differ from the Athenian Antæ; for theſe laſt are ſeldom made to diminiſh; and, except in an Example or two of the Corinthian Order, they never imitate the Column in the Mouldings of their Capitals and Baſes.

[*c*] *The People* [*of Athens*] *out of the Donations beſtowed* [*on them*] *by Caius Julius Cæſar the God; and by the Emperor Auguſtus Cæſar, the Son of the God;* [*dedicate this*] *to Minerva Archegetia* [*or the chief Conductreſs.*] *Eucles the Marathonian being Commander of the heavy armed Foot, he likewiſe ſucceeded into the Office of overſeeing this Work for his Father Herodes: And he had likewiſe finiſhed his Ambaſſy.* [*Or, who alſo received the Charge of overſeeing this Building for his Father Herodes, who was abſent on an Embaſſy.*] *In the year that Nicias the Son of Serapion, the Athmonian was Archon.*

[*d*] Acroteria, a kind of Baſes, which are placed on the Angles of Pediments, and uſually ſupport Statues, from the Dimenſions of this Acroterium, there is Reaſon to believe, that it ſupported an Equeſtrian Statue, which from the Inſcription appears to have repreſented Lucius Cæſar.

[*e*] *The People* [*of Athens honour*] *Lucius Cæſar, the Son of the Emperor Auguſtus Cæſar, the Son of the God,* [*with this Statue.*]

Lucius Cæſar was a Son of Marcus Agrippa, and Julia the Daughter of Auguſtus and Scribonia: he was not only a Grandſon, but likewiſe by Adoption a Son of Auguſtus: So that this Inſcription was made ſome time between the Adoption and the Death of Lucius Cæſar, that is, between the twelfth Year before the Birth of Chriſt, and the third Year after it. See Cardinal Noris, in Cenotaphiis Piſanis.

Near the eaſtermoſt Column of this Portico, there is a quadrangular Baſe; it formerly ſupported a Statue, which by the Inſcription ſtill remaining, appears to have repreſented Julia Auguſta, in the Character of Providence. The words are as follow:

[*a*] ΙΟΥΛΙΑΝ ΘΕΑΝ ΣΕΒΑΣΤΗΝ ΠΡΟΝΟΙΑΝ
Η ΒΟΥΛΗ Η ΕΞ ΑΡΕΙΟΥ ΠΑΓΟΥ ΚΑΙ Η ΒΟΥΛΗ
ΤΩΝ ΕΞΑΚΟΣΙΩΝ ΚΑΙ Ο ΔΗΜΟΣ
ΑΝΑΘΕΝΤΟΣ ΕΚ ΤΩΝ ΙΔΙΩΝ
ΔΙΟΝΥΣΙΟΥ ΤΟΥ ΑΥΛΟΥ ΜΑΡΑ
ΘΩΝΙΟΥ ΑΓΟΡΑΝΟΜΟΥΝΤΩΝ
ΑΥΤΟΥ ΤΕ ΔΙΟΝΥΣΙΟΥ ΜΑΡΑ
ΘΩΝΙΟΥ ΚΑΙ ΚΟΙΝΤΟΥ ΝΑΙΒΙΟΥ
ΡΟΥΦΟΥ ΜΕΛΙΤΕΩΣ

The Inſcription on the Jamb of the Door-caſe which is moſt entire, is an [*b*] Edict of the Emperor Adrian, regulating the Sale of Oils, and the Duties or Cuſtoms they were obliged to pay: At preſent it is much defaced.

It is evident from the Inſcription on the Architrave, which is now firſt given entire, that this Building was not dedicated to Auguſtus, but to Minerva; and on farther examination, there appear ſtrong Preſumptions that it was not only, not dedicated to Auguſtus, but that it was not a Temple: For the Wall in which the Door is placed, extended on each Side beyond the lateral Walls of the Portico; whereas, the uſual Plan of Temples is a rectangular Parallelogram, and their lateral Walls are continued without Interruption, from the Antæ of the Portico, or the Poſticus or Back-front[*c*]. Beſides this, the Diameters of theſe Columns are in a ſmaller Proportion to their Height, than the Diameters of any that are found in the ancient Temples of this Order now extant; which Circumſtance, conſidering the diſtinction Vitruvius has made between the Proportion of thoſe Columns which are employed in Temples, and of thoſe which are placed in Buildings of inferior Dignity [*d*], adds a conſiderable Weight to this Opinion.

It may likewiſe be remarked, that there is an Appearance of Impropriety, in ſuppoſing that an Edict relating to the Sale of Oils, was inſcribed on the Gate of a Temple; neither indeed did Wheler and Spon, when they conceived this to be a Temple, underſtand that the Inſcription here mentioned was on a Part of the Building itſelf; they ſuppoſed that it was removed hither from the Prytaneum, or ſome other neighbouring Ruin; whereas in Truth it is, as was before obſerved, in its original Situation. It ſhould ſeem therefore a more reaſonable Opinion, and more naturally to be inferred from the Subject of this Inſcription,

[*a*] *The Senate of the Areopagus, and the Senate of the Six hundred, and the People [of Athens by their Decree honour] * Julia the Divine, the Auguſt, the Provident, [with this Statue] erected at the Expence of Dionyſius, the Son of Aulus the Marathonian; the ſaid Dionyſius the Marathonian, and Quintus Nærvius Rufus, the Meliteon, being Prefects of the Market.*

* Literally *Julia, Goddeſs, Auguſta, Providence.*

We find, both on Medals and on Marbles, that Empreſſes and Princeſſes of the Imperial Family were frequently dignified, not only with the general Title of Goddeſs, but likewiſe with the Names and Attributes of particular Goddeſſes. See the Ornament at the End of this Chapter, in which is likewiſe an exact Copy of the Baſe, here mentioned, and of the Characters which compoſe the Inſcription on it.

This Portico was adorned with other Statues and Inſcriptions. There was certainly one erected on each Acroterium; and perhaps others were placed within the Portico, on each Side of the Door-Caſe. It ſeems probable that theſe Statues, like thoſe already mentioned, were in honor of the Auguſtan Family. The Athenians had in many Inſtances teſtified a ſtrong averſion to the Cauſe of Julius Cæſar and of Auguſtus; and had given that Party almoſt continual Subject of Offence. In the war between Pompey and Cæſar, the Athenians ever attached to the Cauſe of liberty, had declared for Pompey and the Republic: when Julius was ſlain the Athenians avowed their Approbation of that Act, they honored Brutus and Caſſius for the Share they had in it, and by a public Decree erected their Statues in the Athenian Agora, near thoſe of Harmodius and Ariſtogiton *, whom they had long revered as the Deſtroyers of Tyrants, and Deliverers of their Country. The Athenians felt ſome Effects of the Diſpleaſure of Auguſtus on this Account, and though he did not treat them with the cruelty of a Sylla, he deprived them nevertheleſs of ſome conſiderable Advantages, particularly of their Dominion over Ægina, and Eretria †. But this chaſtiſement did not abate their Animoſity againſt him, or engage that fierce Democracy to follow more temperate Councils; for in the great final Struggle between Auguſtus and M. Antonius for the ſole Dominion, the Athenians ſided with the latter. At length, the Victory at Actium eſtabliſhed Auguſtus in the ſecure poſſeſſion of the Empire, and the Athenians who had already, to gratify M. Antonius, removed the Statues of Brutus and Caſſius from their Agora, were now obliged to recommend themſelves, by farther Acts of Obſequiouſneſs, to the Clemency of Auguſtus: in Conſequence of which, we here ſee them recording that Emperor and his Predeceſſor as Benefactors to their Republic; and it is probable that they likewiſe honored the principal Perſons of his Family, by erecting their Statues in this Place, and beſtowing on them the moſt pompous Titles. Perhaps the Embaſſy of Euclees the Marathonian, mentioned in the firſt Inſcription, had no other Object than to mitigate the reſentment of Auguſtus, and to reconcile the Athenians to its Favour.

* Dion Caſſius, Book 47. † Book 54.

ΕΟΤ

[*b*] This Inſcription begins as follows: ΚΑΛΟΥΑΡΙΑΝΟΥ
ΟΙ ΤΟ ΕΛΑΙΟΝ ΓΕΩΡΓΟΥΝΤΕΣ, &c.

See Wheler and Spon, who have both copied it, without diſcovering that the Stone it is cut on, ſtands in its original Place, or that it has any Relation to this Building.

[*c*] This may be underſtood by comparing the Plan of this Portico, with the Plan of the Ionic Temple in the next Chapter.

[*d*] "Columnarum autem Proportiones & Symmetriæ, non erunt iiſdem "rationibus, quibus in ædibus ſacris ſcripſi. Aliam enim in Deorum Tem- "plis debent habere gravitatem, aliam in porticibus, & cæteris operibus "ſubtilitatem. Vitruvius, L. 5. C. 9.

"The Proportions of Columns [employed in Porticos] and their Sym- "metry, ſhall not be in the ſame Ratios with thoſe I preſcribed for ſacred "Edifices; becauſe an Appearance of Dignity and Solidity, is requiſite to "the

ſcription [*a*], that the Portico here treated of, is the remains of an Agora or Market: The Entrance to which, muſt be allowed a much properer Place than the Gate of a Temple, for exhibiting to the Public a Law which regulated ſo important a Branch of Commerce.

The Inſcription likewiſe on the Baſe, which formerly ſupported the Statue of Julia Auguſta, furniſhes an Argument in Favor of this Opinion; for why elſe ſhould the names of two Perſons be mentioned in it, as Prefects of the Market, when only one was at the Expence of the Statue? The Donor might indeed juſtly claim this Privilege, wherever it was erected; but the other Prefect cannot be ſuppoſed by any Right to enjoy this Honor, unleſs the Building before us had ſome Relation to his Office.

It may be proper to obſerve, that there were two Agoras in Athens, one called the Old Agora, and the other the New; the firſt of them ſeems to have been in the Ceramicus within the Walls, near the Dipylon; and the other, which is probably that under our preſent Conſideration, was in a Part of the City, called Eretria; they were ornamented with Monuments of the moſt celebrated Actions [*b*] of the Athenians, and with Statues of thoſe Perſons who had deſerved well of the Republic.

## P L A T E I.

A View of the Portico in its preſent State. Through the middle Intercolumniation is ſeen the Minaret or Steeple of the principal *Moſchéa*. It is called by the Turks the *Jawm*, or *Jawmy*, which anſwers to our Cathedral Church; to theſe there always belongs a School or College, where thoſe who deſign to officiate in the *Moſchéas*, are inſtructed in the Mohammedan Ritual, by certain Profeſſors who are held in high Eſteem among the Turks, and are called *Muderceſes*, or Lecturers. On the Right Hand is the Church called *tou hagiou Soteros*, or St. Saviour's, which is now deſerted and in a ruinous Condition. The Turkiſh Government makes a great Difficulty of permitting any Church to be repaired, and the Greeks are generally obliged to pay very dear for ſuch Permiſſion whenever it is granted. On the Left Hand, in the Wall of the Houſe contiguous to the Portico, and partly in the Light Space, over the Crupper of the more diſtant Horſe's Saddle, is that Jamb of the Door-caſe, on which is inſcribed the Edict of Adrian relating to the Sale of Oils. The Gate out of which a Greek Servant is coming with a Fuſil in his Hand, belongs to the Houſe in which Monſieur Etienne Leouſon the French Conſul lives; who is here introduced ſitting between two Gentlemen, one a Turk, and the other a Greek, for the Sake of exhibiting the different Habits of this Country. The Fountain, on the Fore-Ground of the View, was rebuilt at the Expence of the French Conſul, and on it are inſcribed E L. the initial Letters of his Name, with the Date of the Year in which it was finiſhed: And although Characters of Perſons are by no Means the Subject of this Book, yet to paſs in Silence the diſintereſted Hoſpitality with which this Gentleman receives all Strangers, would argue a Want of Senſibility: He is indeed an uncommon Inſtance of modeſt Virtue, and univerſal Benevolence, without Weakneſs or Oſtentation.

To erect or repair a public Fountain, is eſteemed by the Turks a Work of great Merit; and as the preſent Volume affords no other Occaſion of repreſenting one, the Liberty has been taken of turning this Fountain ſomewhat from its real Poſition, ſo as to give the Reader a View of this Kind of Turkiſh Fabrick: It ſtands however exactly on the Spot here aſſigned it, and its Form is faithfully repreſented. The Figures by it are a common Turk, and an ordinary Servant Maid.

" the Temples of the Gods, but a leſs maſſive Species of Building, is proper " for Porticos and other Works of that Kind."

[*a*] This Inſcription which we have ſo often mentioned, is a Law relating to the Duties which were impoſed on ſuch Oils and Olives as were the Produce of Attica: We learn from the Remains of it, what Proportion of this Produce was to be depoſited at a certain public Office in Athens, &c.—Entries were likewiſe hereby ordered to be made at the proper Office, not only of the entire Quantities produced on the Lands of every Perſon who cultivated Olives, but likewiſe of the Quantities each of them ſold, &c.—If this produce was ſold for Exportation, an Entry was required, ſetting forth the Price it ſold for, the Buyer's Name, and the Name of the Place or Places to which the Veſſel freighted with it was bound, &c.—The Penalties, likewiſe which were incurred by thoſe who neglected to make the above-mentioned Entries, and by thoſe who made them falſely or fraudulently, were herein ſpecified; and the whole ſeems to conclude with a Detail of the Manner of proſecuting the Offenders againſt this Law.

[*b*] Ἀνατίθετον γὰρ ὑμῖν τῶν καλῶν ἔργων τὰ ὑπομνήματα ἐν τῇ ἀγορᾷ ἀνάκειται. *Eſchines, in his Oration againſt Cteſiphon,* " the Monuments of all your " great Atchievements are placed in the Agora."

In this Place, beſides the Statues of Harmodius and Ariſtogiton, and of Brutus and Caſſius which have been already mentioned, there were alſo thoſe of Solon, of Conon, of Timotheus, of Demoſthenes, with many others. It would be tedious to cite all the Authors who mention them.

## PLATE II.

Fig. 1. The Plan of this Portico. A, the remaining Jamb of the Door-caſe, on which is inſcribed the Law of Adrian. B, B, the tranſverſe Wall, in which the Door is placed, continued on each Side, and extending beyond the lateral Walls of the Portico, contrary to the Manner of Temples. C, C, the lateral Walls of the Portico. D, D, the Antæ.

Fig. 2. The Profile of the Capital of the Columns of this Portico on a larger Scale.

## PLATE III.

The front Elevation of the Doric Portico. The Acroterium which is over the Middle of the Pediment, probably ſupported a Statue of Lucius Cæſar.

## PLATE IV.

The lateral Elevation of the Doric Portico. A, one of the Antæ.

## PLATE V.

The Capital and Entablature. A, the Soffit of the Entablature.

## PLATE VI.

Fig. 1. The Capital of the Antæ, with a Section of the Entablature.

Fig. 2. A Section of the Capital of the Antæ.

Fig. 3. A Section of the Cornice over the Pediment in which the Mutules are omitted.

The Ornament at the beginning of this Chapter, is, with many other curious Marbles, inſerted in the Wall of the *Catholicon*, or Metropolitan Church of Athens: It has no other Connection with this Chapter, than that it is the Frize of a Doric Building; which from this Fragment appears to have been highly finiſhed, and richly ornamented; but of which no other Remains could be found. The Manner of decorating the Triglyphs is ſingular and beautiful.

The Ornament at the End of this Chapter is compoſed of various Pieces, which are here brought together, as they ſeem in ſome Meaſure, to illuſtrate that Part of the Subject which relates to the Statue of Julia Auguſta; and ſince it may be ſuppoſed that this Portico was the Entrance to a Market where Corn and Oil were ſold, what is here added from Fancy, has ſome Reference to that Idea, and theſe different Pieces are therefore connected together, ſo as to form one Object, by Means of a Garland compoſed of Wheat-Ears, and Olive Branches. In the Middle of it is an exact Copy of the Baſe, and the Inſcription on it, which honors Julia Auguſta with the Title of Providence; and as it probably ſupported a Statue of her in the Character of that Divinity, the reverſes of four Roman Medals with different Figures of Providence on them, are here exhibited, becauſe they may poſſibly convey ſome Idea, both of the Senſe in which the Title of Providence was beſtowed on that Princeſs, and likewiſe of thoſe particular Characteriſtics which diſtinguiſhed the Figure in which ſhe was here repreſented. Of theſe Medals, the two uppermoſt ſeem to expreſs the Providence which governs the World, for the Figures on each of them have a Scepter and a Globe, which are certainly the Symbols of Empire and Dominion. The two lowermoſt Medals were coined, one by Alexander Severus, and the other by Florianus. The Figure on the firſt of theſe, ſeems intended to expreſs the Providence which feeds the World, and might be miſtaken for a Ceres, were it not for the Legend round it; as there exiſt ſeveral Statues of Empreſſes, which very much reſemble the Figure on this Medal, may it not be ſuſpected that Julia was here repreſented in the ſame Manner? Eſpecially if this Portico was really the Entrance to a Market. The Figure,

Figure on the Medal of Florianus, is diſtinguiſhed with all the Attributes of thoſe already deſcribed, and ſeems aptly enough to expreſs that Providence which both feeds and governs the World.

The two Heads, repreſented in this ornament, are the Portraits of Livia the Wife of Auguſtus, and of Julia his Daughter, by Scribonia; the Legend round the Head of Livia is ΔΙΒΙΑΝ ΗΡΑΝ, or Livia Juno; and that round the Head of Julia, is ΙΟΥΛΙΑΝ ΑΦΡΟΔΙΤΗΝ, or Julia Venus. They are both on the ſame Medal, the original of which is in that noble Collection belonging to his Grace the Duke of Devonſhire; and has been formerly publiſhed by Haym, in his *Teſoro Britannico*.

Monſieur Le Roy, in his Book, entitled, *Les Ruines des plus beaux Monuments de la Grece, &c.* has given two Plates which relate to the Antiquity before us; the firſt of them is accompanied with an hiſtorical Account of the Building, and the ſecond, with an architectonic Diſſertation concerning the Peculiarities which he obſerved in it. It may not be improper, to cloſe the preſent Chapter with ſome Remarks on theſe Plates and Diſſertations.

In his hiſtorical Account, page 32, Monſ. Le Roy calls this Building [*a*] the Temple of Auguſtus; a Miſtake which he ſeems to have fallen into by following too implicitly the Opinions of Wheler and Spon: Who were indeed Gentlemen of great Diligence, Learning, and Veracity. But the ſhort Stay they made at Athens did not permit them to be in every Reſpect accurate, and their want of Skill in Architecture occaſioned them to make frequent Errors concerning the Remains of ancient Edifices.

He ſuppoſes upon the Authority of the ſame Authors, as it ſhould ſeem, that the Inſcription on the Architrave of the Portico is not entire; but he might have diſcovered, when he was at Athens, that in this particular, they were miſtaken. He ſhould at leaſt have copied ſo much of the original Inſcription as he could ſee, in the State he ſaw it; inſtead of which, he has only copied from [*b*] Wheler and Spon a very imperfect, and indeed falſe Account of its Contents: and as theſe Authors had not ſeen the firſt Line of this Inſcription, he alſo takes no Notice of it; and conſequently, he omits the curious Point of Hiſtory which is recorded on this Architrave, that Donations were beſtowed on the Athenians by Julius Cæſar, and by Auguſtus. *See Page 1, Note [c] of this Chapter.*

Beſides he evidently ſuppoſes, that the Words ΑΘΗΝΑΙ ΑΡΧΗΓΕΤΙΔΙ [*c*] ſignify the *Nobleſſe*, or Body of the Athenian Nobility, who dedicate this Building to Auguſtus; when the Athenian Government being a pure Democracy, no ſuch Body of Men exiſted; and when the Words he thus interprets, are inconteſtably a Dedication to Minerva the chief Conductreſs or Patroneſs, expreſly made by the *People* of Athens.

He informs us farther, that Auguſtus is here honoured with the Title of a God, which is likewiſe a Miſtake; and what is of more Importance (if theſe Matters are at all of Importance) he has entirely omitted to mention the Law of Adrian, although the Stone on which it is inſcribed is Part of this Building, and ſtill remains in its original Situation.

The Plate which accompanies his hiſtorical Account is a perſpective View of the Portico. Here Monſ. Le Roy has not only forgot to tell his Readers that it is reverſed; but from his Manner of Expreſſion they may conclude, that it is not reverſed, and that the French Conſuls houſe is really on the right Hand, and the Houſe on the other Side of the Paſſage is on the Left, as he has repreſented them. It was neceſſary to mention this trifling Circumſtance, becauſe our View of the Portico differs in this Particular from the View which Monſ. Le Roy has given of it; and they who compare them, might without this Notice, be unable to diſcover where the Error lies.

Though after all, this Error, had it been acknowledged, might be reckoned a light one, as it probably proceeded from the Inattention of the Engraver; in Juſtice to whoſe Merit, it muſt however be ſaid, that he has acquitted himſelf extremely well in this Work; all the Views in it, though apparently made from very ſlight Sketches, are, ſo far as the Engraver is concerned, treated with Elegance and touched with Spirit.

But if we conſider the View before us, as the Repreſentation of a Place really exiſting, we ſhall find that it is extremely inaccurate and licentious; as will in ſome ſort be obvious to thoſe who compare the two Books, when they are informed that the *little Door*, which in our View of it appears between the Head of the more diſtant Horſe, and the Perſon who is about to mount him, is the Gate which Monſ. Le Roy has placed in the Middle of his View; and by the Narrowneſs of the Paſſage to which that Door gives Admiſſion (from which Paſſage [*d*], he informs us, he took his View) a very moderate Skill in Optics will ſuffice to ſhew that he muſt have been placed too near the Plane in which the Columns ſtand, to ſee them in the Manner he has choſen to repreſent them. Nor is this all; for if we except the Portico itſelf, and the little Ionic Column in the Porch of *Hagias Soteer*, there is not one Object in his View, that can be ſaid to reſemble its Original; ſince there are really no Trees in this Place, and the Forms of all the Buildings which he has made to accompany the Portico, are quite Ideal.

But as Accuracy is not univerſally thought to be neceſſary in this Kind of Picturesque Repreſentation, we ſhall wave any farther Remarks on this Plate.

It will however be proper to examine Plate XIV of his ſecond Part ſomewhat more minutely; for here he treats of this Building in the Capacity of an Architect, and here the Public has a right to ſee the whole of theſe Remains, and to ſee them meaſured with Exactneſs; any Omiſſion or Inaccuracy in this Part is cenſurable, as it fruſtrates the chief End which Books of this Sort propoſe to anſwer. Accuracy is the principal and almoſt the only Merit they can have. What Share of this may be expected in Monſ. Le Roy's Performance, will appear from the following Liſt, which contains ſome of the Omiſſions and Errors in his Plate XIV.

(1) He has omitted the Plan of the Portico. (2) He takes no notice of the Antæ belonging to it, (3) nor of the Architrave within the Portico, (4) nor of the Door-Caſe. (5) He has omitted the lateral Acroteria; (6) He has omitted the Meaſure of the Step on which the Columns are placed; (7) and he has made three Steps of what is only one in the Original; from theſe two laſt Articles it ſhould ſeem, that he had no Opportunity of indulging his Curioſity ſo far,

[*a*] ' Je vais parler de ceux qui furent élevés par les Empereurs Romains, ou ' en leur Honneur. Entre ceux-ci le plus ancien qui ſoit à Athénes, eſt le Tem- ' ple d'Auguſte. Il étoit Proſtyle ou Amphiproſtyle; mais on ne peut décider ' préciſément laquelle de ce deux formes il avoit: ſa façade, qui ſubſiſte encore, ' eſt compoſée comme on le voit de quatre Colonnes Doriques qui ſoutient une ' Entablement, ſur l'Architrave du quel on lit une grande Inſcription Gréque qui ' nous apprend *qu'il fut dédié à cet Empereur par la Nobleſſe d'Athenes. Sous l'Archon-* ' *tat de Nicias fils de Seraphon.* Cette Inſcription n'eſt pas entiére; M. M. Spon & ' Wheler penſent que ce qui y manque eſt la Dédicace à la Ville même de Rome. ' Ce qu'on lit ſur la friſe du Temple de Pola, &c. confirment ce ſentiment.' *Monſ. Le Roy. Part* 1. *Page* 32.

[*b*] ' My Companion hath obſerved, that the firſt Line is wanting, I have ' only noted the firſt Word; which I ſuppoſe by other Inſcriptions was the Dedi- ' cation to Rome, as that which remains is to Auguſtus; which the Athenian ' Nobility did, in the Time that Nicias was Archon: *Wheler, Page* 388.

[*c*] In the Original this Word is written ΑΡΧΗΓΕΤΙΑΙ, as both Wheler and Spon have given it, and not ΑΡΧΗΓΕΤΙΔΙ. It is an Epithet beſtowed on Minerva, and whether ſhe be called Archigetis or Archegetis, the meaning muſt be the ſame. The whole of this Matter is perhaps nothing more, than a Miſtake of the Artiſt who cut the Inſcription; he has probably made an A inſtead of a Δ for the laſt Letter but one of this Word.

[*d*] ' Pour le deſſiner dans cet aſpect, je ſuis entré dans une ruelle qui ſépare ' la maiſon du Conſul de France, que l'on voit à gauche, d'avec une autre, que ' eſt ſur la droite. La porte, vue de face, eſt celle par où l'on entre de la rue ' dans ce paſſage, &c. *Monſ. Le Roy, Part* 1. *Page* 32.

as to examine any Thing beneath the preſent Surface of the Ground. (8) He has marked 11 Flutings on each of his Columns, when in the Delineation of them which he has given, he ſhould have marked but 9. For in the whole Circumference of each Column there are no more than 20 Flutings. (9) He has made the lower Diameters of his Column more than $3\frac{1}{2}$ Inches too ſmall. (10) and their upper Diameters, more than $\frac{1}{4}$ of an Inch too ſmall. (11) He has omitted the Cymbia or Fillet at the Top of the Shaft, although it is a very eſſential Part of a Column; (12) and he has miſrepreſented the Profiles of the Annulets of the Capital, by making them Curves inſtead of right Lines. (13) The Projection of his Tænia, or Fillet on the Top of the Architrave, is twice as great as in the Original. (14) He has placed ſeven Drops under one of the Triglyphs, when there are no more than ſix in the Original; (15) he has omitted to give the Diameters of the Drops, (16) and he has ſtrangely miſrepreſented the Form of all the Drops. He might indeed eaſily have miſtaken them for Cylinders, but not for Cones of ſo ſhort an Axis. (17) The Space between the Top of the Channels of the Triglyph and its Capital, is thrice as great as in the Original; (18) and he has given no Projection to its Capital. (19) The Cyma Reverſa, or Ogée, which is immediately under the Frize, is twice as high, (20) and its Projection is near twice as great as in the Original. (21) He has made the Fillet over the Ogée range with the lower Line of the Mutules, when it ſhould range with the Bottom of the exterior Drops of the Mutules; (22) and he has omitted the Fillets between the Mutules. (23) He has not given the Soffit of the Entablature. (24) He has omitted the Cymatium of the Cornice in Fig. 2. (25) and both in Figure 1 and Figure 2, he has omitted the Lyon's Heads which adorn the Cymatium. (26) He has omitted to give a particular Repreſentation of the Cornice of the Pediment, although it differs from the Cornice of the Entablature, both for the Form and Proportion of its Mouldings. (27) The uncommon Moulding over the Corona of the Cornice, which Monſ. Le Roy calls *le Boudin*, is in the Original continued likewiſe over the Corona of the Pediment, but he has omitted it in that Place. (28) He has alſo omitted the Cyma Reverſa under the ſaid Corona; the two laſt mentioned Mouldings are conſiderable Parts of the Cornice of the Pediment, and Monſ. Le Roy by omitting them, has greatly impoveriſhed that Cornice. (29) He has made the Fillet under the Cymatium of the Pediment terminate againſt the *Boudin* of the Cornice, when it ſhould project beyond it, and be profiled with the other Mouldings of the Cornice. (30) He has made the Cymatium of the Pediment with the upper Fillet, meaſure ſeven Inches and two Lines of the Paris Foot, which is more than ſeven Inches and a half of the London Foot; when the ſaid Cymatium with the Fillet above it, and the other Fillet below it, meaſure no more than five Inches and a half: ſo that if an Inch be ſubſtracted for the lower Fillet. His Meaſure of ſeven Inches and a half is then three Inches too great.

It would be tedious to inſiſt on the many other Omiſſions and Miſtakes that occur in this Plate XIV; thoſe already enumerated have led our Author into a Variety of falſe Concluſions: for Inſtance, having made the Diameter too ſmall, he meaſures the Height of the Column with it, and from thence concludes, that the Column is near 7 Diameters high, when it is exactly ſix [*a*]. From this Error in taking the Diameters, he alſo neceſſarily makes the Diminution of the Column more than two Inches too ſmall. [*b*] &c.

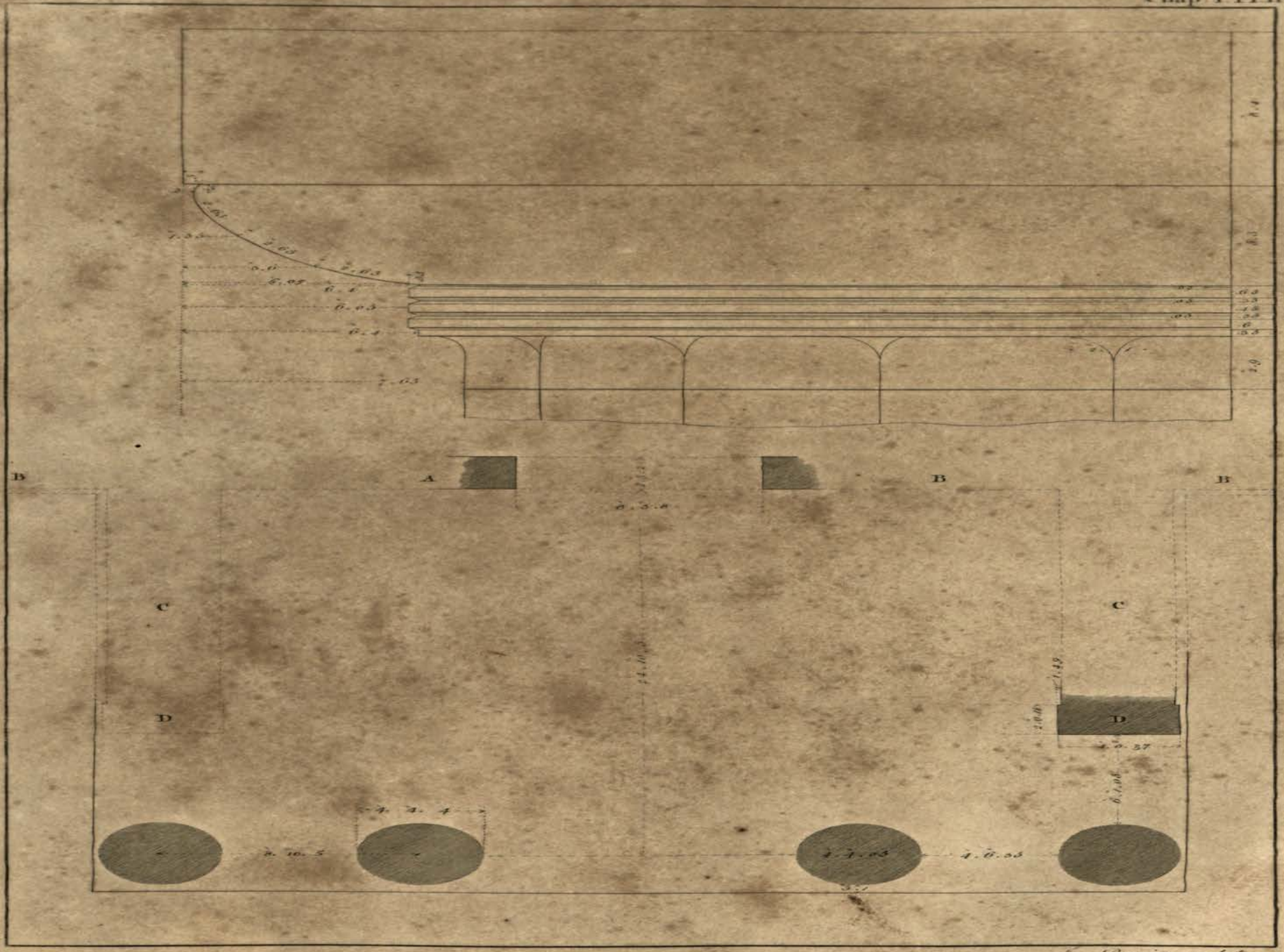
But as Monſ. Le Roy's Animadverſions and Reaſonings on this Building, are deduced from ſuch miſtaken Facts, it would be ſuperfluous to canvas any more of the Notions he has advanced concerning it.

' [*a*] La Colonne Dorique du Temple d'Auguſte a preſque ſept Diametres de hauteur.'

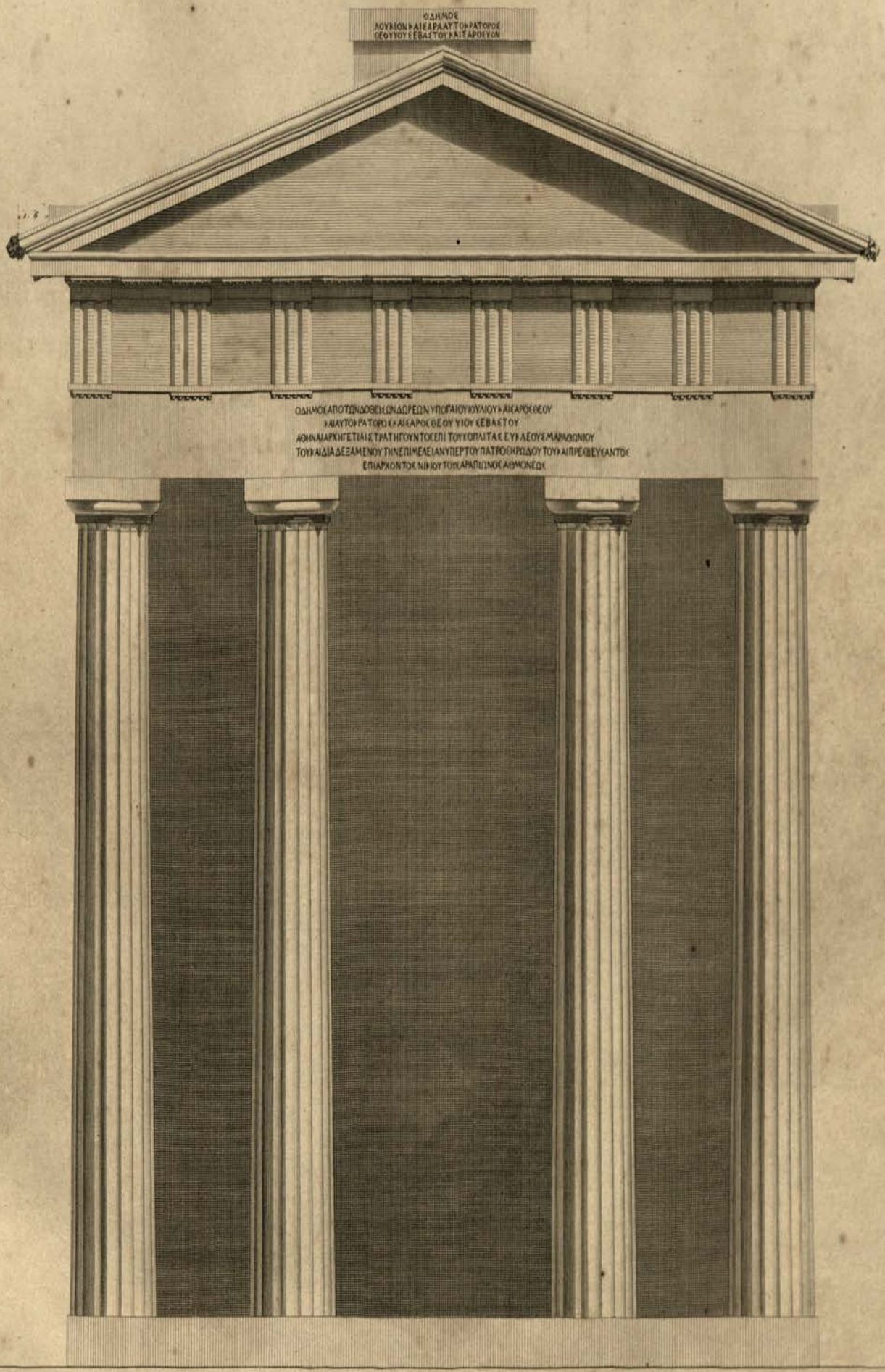
' [*b*] Elle ne diminue pas autant que celle de Temples que nous avons donné précédement.' *Monſ. Le Roy, Part 2. Page 13.*

Chap. I. Pl. I.

E. Rocker sculp.

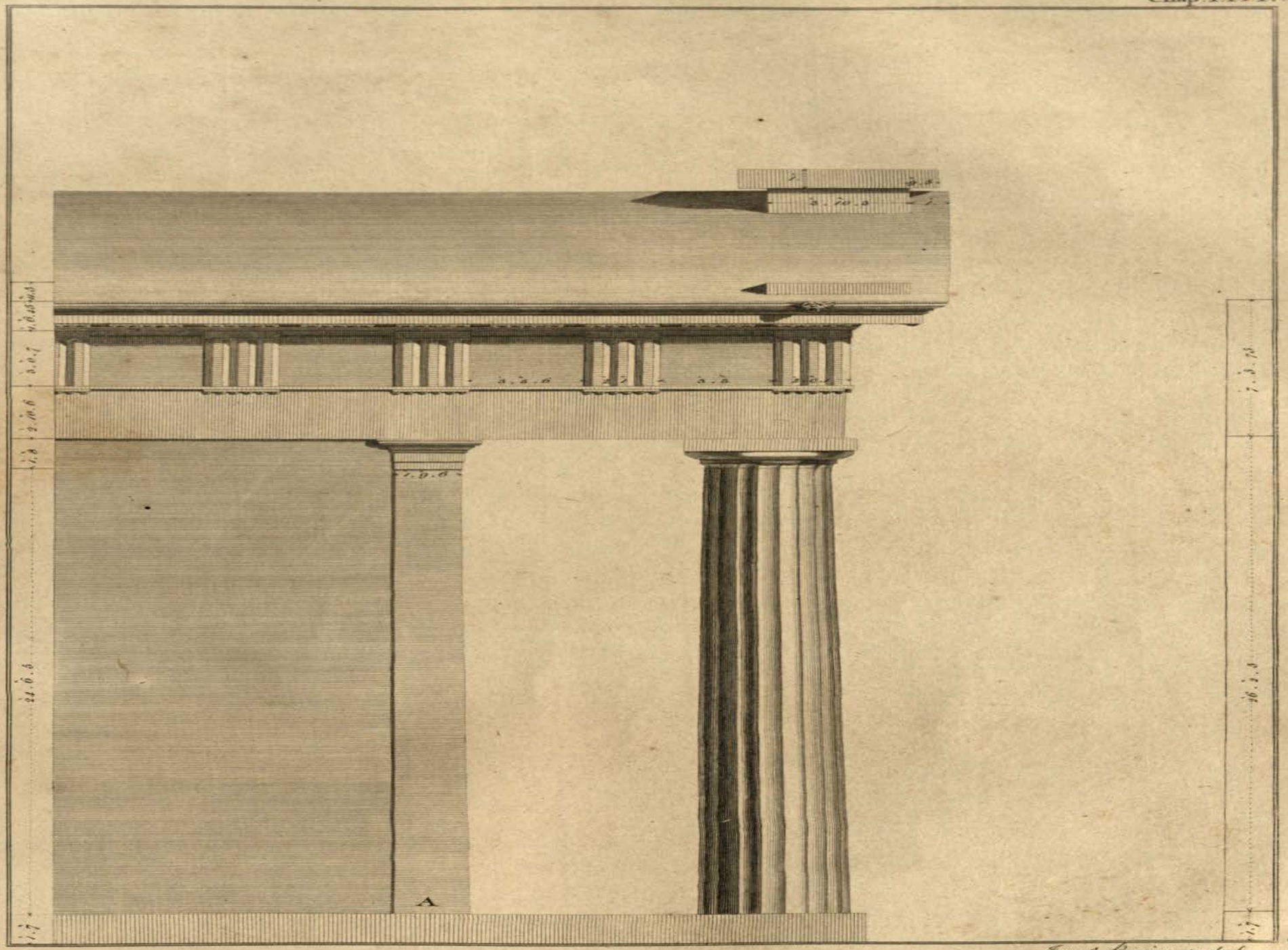



J. Racine sculpt.

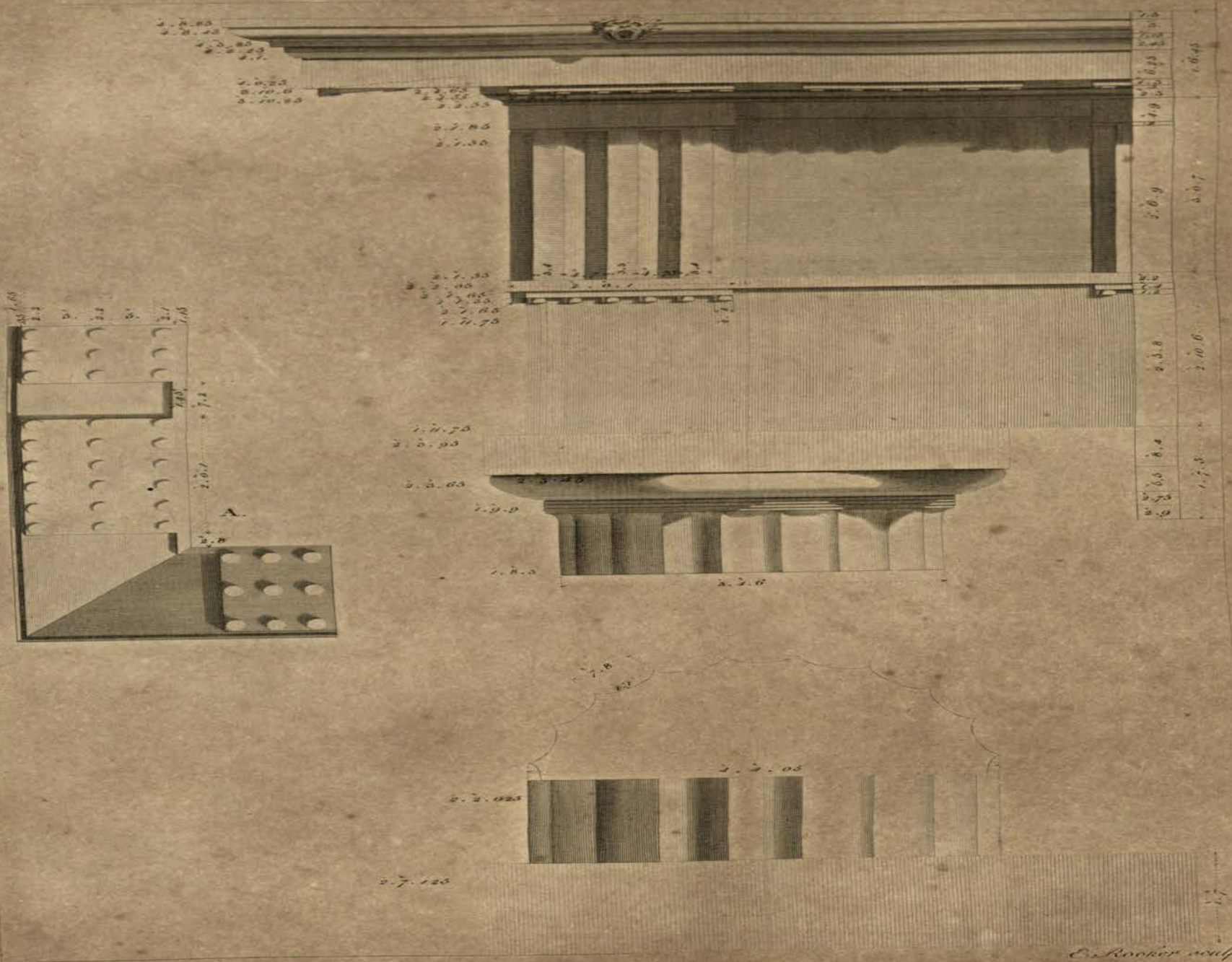



Chap. I Pl. III

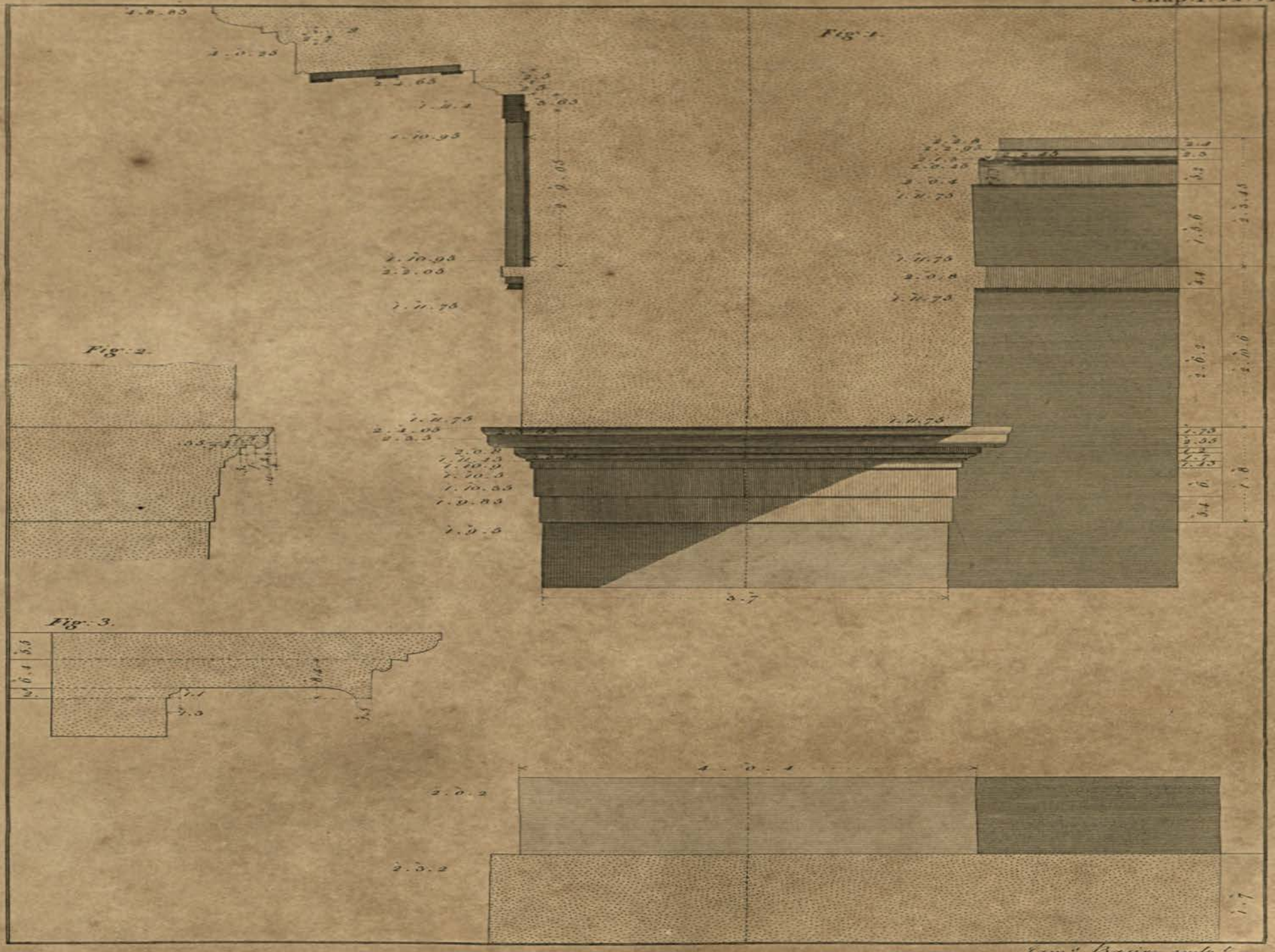
C. Rieder sculp.




Jam.s Basire sculp.t




E. Rocker sculpt.




Jam.s Basire sculp.t

# CHAPTER II.

## *Of the Ionic Temple on the Iliſſus.*

ON the Southern Bank of the Iliſſus, not far from the Fountain Enneacrunos, which at preſent has recovered its more ancient Name, and is called [*a*] Callirrhoë, ſtands a little Ionic Temple, the Mouldings of which differ much from all the Examples of that Order, hitherto publiſhed; their Forms are extremely ſimple, but withal ſo elegant, and the whole is ſo well executed, that it may doubtleſs be reckoned among thoſe Works of Antiquity which beſt deſerve our Attention.

It ſhould be obſerved, that moſt of the ancient Structures in Athens, of which there are any Remains, were entirely built of an excellent white Marble, [*b*] on which the Weather has very little Effect; whatever Part therefore of theſe Antiquities, has not been impaired by Violence, is by no means in that mouldering State of Decay, to which the diſſolvent Quality of the Air, reduces the ordinary Buildings of common Stone: from which Cauſe it is, that, notwithſtanding great Part of this Temple has long ſince been thrown down, and deſtroyed, whatever remains of it is ſtill in good Preſervation. The Athenians, probably ſeveral Centuries ago, repaired this Building; and with ſome barbarous Additions, transformed it into a Church, dedicated to the Mother of Chriſt; and called from its Situation, *e Panagia eis ten Petran*, or St. Mary's on the Rock: which Name it ſtill retains, although the Repairs which were then beſtowed on it, are now alſo gone to Decay, and the Church is at preſent totally deſerted. Spon ſuppoſes, that it was anciently dedicated to Ceres, and appropriated to the Celebration of the Leſſer Myſteries. It were to be wiſhed that he had produced the Authorities on which his Opinion is founded; it had then perhaps never been controverted, or at leaſt he would have enabled his Readers to determine with more Eaſe and greater Accuracy, how far they could concur with him in his Sentiments on this Subject [*c*].

[*a*] Καὶ τῇ κρήνῃ, τῇ τὸν μὲν, τῶν τεράτων αὐτὸν συνεπιστάντων, Ἐννεακρούνῳ καλουμένῳ, τὸ δὲ πάλαι, φανερῶν τῶν πηγῶν ἐουσῶν, Καλλιρόῃ κεκλημένῃ. *Thucydides Book* 2. *Sec.* 15. 'Near it is alſo the Fountain called Enneakrounos or nine Pipes, from the 'Manner in which it was embelliſhed by the Tyrants (the Family of Piſiſtra-'tus); but formerly when all the Springs were viſible, it was named Callirrhoë.'

[*b*] This Marble is, in all Probability, brought from Mount Pentelicus, which was anciently famous for its Quarries; they are at preſent totally neglected, becauſe the Ruins of the ancient Structures, ſtill furniſh ſufficient Materials for all the Buildings of the modern Athenians. The Marble theſe Quarries afford, is not at all inferior to that of Carrara for Whiteneſs, Hardneſs, and the Fineneſs of its Grain: prodigious Quantities of it have been cut here, as is apparent from the vaſt Caverns and Precipices in this Mountain, which have been evidently formed by the Labour of Men, the Marks of the Tool being ſtill viſible on them.

[*c*] The following Citations refer to the Temple of Ceres Agrotera, and there ſeem to be none which furniſh a better Support for Mouſ. Spon's Opinion.

Ἄγραι. Χωρὶς Ἀθηνῶν ἔξω τῆς πόλεως, ἔστι Δήμητρος. *Heſychius on the Word* Ἄγραι.

'Agræ, a Place in Attica without the City. A Temple of Ceres.'

Ἄγρα. Δημήτρος ἱερὸν, ἔξω τῆς πόλεως πρὸς τῷ Ἰλίσσῳ. *Suidas, on the Word* Ἄγρα.

'Agra, a Temple of Ceres out of the City near the Iliſſus.'

Ἄγρα καὶ Ἄγραι, &c. ἔτι καὶ ἐν τῆς Ἀθηνῶν πρὸς τῆς πόλεως, ἐν ᾗ [*ſc.* χωρίῳ] τὰ μικρὰ μυστήρια ἐπιτελεῖται. *Stephanus Byzantinus on the Word* Ἄγρα.

'Agra and Agræ, &c. There is likewiſe an Agra in Attica, near the 'City, in which Place the leſſer myſteries are performed.'

— Ἀπὸ χώρας πρὸς τῷ Ἰλίσσῳ, ὃ ἐλέγετο Ἄγρα, καὶ Ἄγραι, ὃ τὰ μικρὰ τῆς Δήμητρος ἔχετο μυστήρια, ἃ ἐλέγετο τὰ ἐν Ἄγραις. *Euſtachius in his Notes on the ſecond Iliad.*

— 'from a place near the Iliſſus, which is called Agra & Agræ, where 'the leſſer myſteries of Ceres are performed, they are called, the Rites in 'Agræ.'

But although theſe Paſſages prove that the Temple of Ceres Agrotera was ſituated near the City of Athens, and the Banks of the Iliſſus, they do by no means prove it ſo near the Fountain Callirrhoë, or that it was on the Spot where the Church of the *Panagia eis ten Petran* ſtands.

The Spot on which it is built, commands a very beautiful and extenſive Proſpect; and in the Neighbourhood are ſtill viſible the Ruins and Foundations of many Edifices, which formerly improved this pleaſing Situation, and adorned the Banks of the Iliſſus. Among theſe were the Lyceum, the Stadium, The Altar of the Muſes Iliſſiades, the Monument of Niſus, and the Temple of Diana Agrotera; all which [*a*] Pauſanias has enumerated: and of this Number likewiſe was the Temple of Boreas, mentioned by Herodotus [*b*]. But it is evident from many Circumſtances, that none of them can be the Temple here deſcribed: Theſe Circumſtances however do not affect the Conjecture of Monſ. Spon, which ſo far deſerves credit, as it is certain, that the Temple dedicated to Ceres Agrotera, was near the City, and on the South Side of the Iliſſus.

It ſhould not however be omitted, that there was a Temple, a Statue, and a Fountain, which were dedicated to an Athenian Hero, named [*c*] Panops, and they were all of them, probably, near this Place; ſince by a Paſſage in Plato [*d*] the Fountain appears to have been juſt without that Gate of Athens, which was neareſt to the Lyceum and the Iliſſus. So ſmall a Temple as this we have treated of, ſeems not to correſpond with the high Veneration in which the Goddeſs Ceres was held at Athens; and it could by no Means be ſufficient, for the Reception of that Train and Pomp, which doubtleſs accompanied the Celebration even of the leſſer Myſteries. It may therefore rather be imagined, that the Hero Panops was honoured in this Temple.

## PLATE I.

A View of the Southward Side of this Temple in its preſent Condition. The diſtant Mountain on the right Hand is Pentelicus, under which appears the Convent of [*e*] *Hagios Aſomatos*, and the Olive Grove which encompaſſes it. Nearer is the Iliſſus, and the Bridge over it, leading to the Stadium Panathenaicum. The moſt diſtant Mountain on the left Hand is Parnes, now called *Chaſhaw* and [*f*] *Nochea*. The nearer Hills are probably Part of Mount Brileſſus, the general Name for them at preſent is *Turco Bouna*; among theſe is a Rock ſplit into two unequal Parts, which is called *Skiſto Petra*. The diſtant Building on the left Hand is a Church dedicated to the Virgin Mary, and called *e Sotera Lycodemou*.

[*a*] Pauſanias having viſited and deſcribed the Temple of Jupiter Olympius, paſſes, by the Delphinium to the Place called *Kepoi*, or the Gardens, and from thence returns again to Athens, by the Cynoſarges, and the Temple of Diana Agrotera; where he ſeems to have croſſed the Iliſſus, and to have followed its Courſe, deſcending on its Southern Bank till he arrived at the Stadium; with a Deſcription of which magnificent Structure, he terminates the Chapter. In the Account Pauſanias gives of this little Excurſion, and of thoſe Objects, on his Way, which principally excited his Attention, he takes particular Notice of thoſe Buildings which were on the Banks of the Iliſſus. But as he ſeems to have returned Home directly from the Stadium, without proceeding on to the Fountain Callirrhoë, and the little Ionic Temple here treated of, both which are about one third of a Mile lower down the Iliſſus, he cannot therefore be ſuppoſed to have deſcribed either of them in that Chapter. *See Pauſanias, Book* 1. *Chap.* 19.

[*b*] Οἱ δ' ἀθηναῖοι σφι λέγουσι βοηθήσαντα τὸν Βορέην ἐφ' ἑρμῆς, ἀπὸ τούτου ἐπικούρους σφι γενομένους. καὶ ἐμὲ δοκέοντες θυγατέρα βορέῃ ἐθέσπισαν σφισὶ γενομένῃ θυσίην. *Herodotus. Polyhymnia. Sect.* 189. 'But the Athenians ſay, that both this and the former 'Aid they received, were from Boreas; and therefore, at their Return, they 'built him a Temple upon the River Iliſſus.' But this Temple, which Plato indeed calls an Altar, was three Stadia lower down the River, than the Fountain Callirrhoë. *See Plato's Phædrus.*

[*c*] Πάνοψ, ἥρως Ἀττικός. Ἔστι δὲ αὐτῷ καὶ ναὸς καὶ ἄγαλμα καὶ πρόνοια. *Heſychius on the word Panops.*

'Panops, an Attic Hero. He has a Temple, and Statue, and Fountain, 'dedicated to him.'

[*d*] Ἐπορευόμην μὲν ἐξ Ἀκαδημίας οἵᾳ ἐπὶ Λύκειον τὸν ἔξω τείχους, ἐπεὶ δ' ἐγενόμην κατὰ τὸν πυλῶνα, ᾗ ἡ Πάνοψ πρόνοια, ἐνταῦθα συνέτυχον Ἱπποθάλει. *Plato Lyſias.*

'I was going out of the Academy, directly to the Lyceum, by the Way 'which lies out of the City-Walls——but when I got to the Gate, where 'the Fountain of Panops is, I there met with Hippothales.'

There are ſtill ſome Foundations of a Gate near the Iliſſus, the Situation of which does, in all Appearance, exactly anſwer to that of the Gate here mentioned, and near them were two Springs of Water, one of which is the Fountain Callirrhoë ſo often mentioned here; and the other was perhaps the Fountain of Panops: this latter has been dried up by a Drain which the Turks cut in the Year 1753. The following Paſſages in Strabo do apparently relate to theſe Springs.

Ἐξω μὲν δὴ τῶν πυλῶν γεθυρῶν τῶν σταθμῶν ἐδείκνυσαν ἐκ φρεάτων, ἃ τὴν ἀνυχρότητα παλαιόθεν, φασὶν, ἀλκυόνιον τὸ λοιπὸν· ἀφθόνου δὲ τῆς ἀρχῆς κατασκευασθείσης τῆς φιλοτιμοτάτῃ τῶν καλῶν ἴδιοις. *Strabo, p.* 608. *and again p.* 613 *and* 614. Ἐξω δὲ πυλῶν ῥάλλεται ὁ Διποῦλος, ἐκ διπλοῦ ῥεύματος τὸ μὲν ἀρχῆθεν ἔξω τῶν πυλῶν συμβαλλόντων, ἐκ τῶν ὑπὲρ τῆς Ἀγορᾶς καὶ τοῦ Δυκείου μερῶν, τὸ δὲ ἀπωτέρω ἐκ φιλίας πλάνων. *Strabo, book* 9.

'There are however Springs without the Gate of Diochares, which 'they ſay, are of pure and potable water, and formerly a Fountain was 'built near it, abounding with good Water,' &c.

'Of the ſame Sort, (that is, a Torrent which is dry in the Summer 'Time) is the Iliſſus running by the other Side of the City to the ſame 'Sea Coaſt; from the Country above Agra and the Lyceum, and the 'Springs which Plato has celebrated in his Dialogue called Phædrus,' &c.

[*e*] *Hagios Aſomatos* ſignifies the Saint without a Body or the incorporeal Saint. A Title it ſeems, which the Greeks have given to St. Michael the Archangel. Near this Convent is the Place called at preſent *Kepoi*, or the Gardens, and *Ampelos Kepos*, or the Vineyard Garden; theſe were probably the Gardens which Pauſanias viſited, [See the Note *a*.] and which in his Time, were famous for a Statue of Venus the Work of Alcamenes.

[*f*] Or, as the Greeks now ſpell it, νοσιὰ, this is perhaps a Corruption of ἀνάκαινα, which was the Name of an Attic Demos.

The

The Figures repreſent the *Vaiwode*, or Turkiſh Governor of Athens, with ſome of his Attendants on a hunting Party.

## PLATE II.

A Plan of this Temple, which is Amphiproſtylos, or with a Portico at each End. A, the Portico; B, the Pronaos or Veſtibule; C, the Naos or Cell of the Temple; D, the Poſticus or Back-front; EE, the Antæ of the Portico; FF, the Antæ of the Poſticus. Note, the Columns GG, are wanting, but in the Place where they ſtood, Circles are marked on the Pavement, which are exactly of the ſame Diameters with the remaining Columns, and were evidently deſigned as an accurate Guide to the Workmen, when they erected thoſe Columns which are now deſtroyed: for which Reaſon it was thought neceſſary to mark theſe Circles likewiſe on the Plan which is here given. The Capitals of the Antæ belonging to the Poſticus or Back-front, remain entire, and are of the ſame Form and Dimenſion with thoſe of the Portico, except only, that the Sides contiguous to the Back-wall of the Cell, are but half ſo broad as the Faces next the Columns: whereas, in the Antæ of the Portico, the Sides next the Pronaos, and the Faces next the Columns are equal. The Architraves of the Back-front project conſiderably beyond the Antæ, and there are ſufficient Remains of them, to ſhew exactly, how far the Columns of the Back-front were diſtant from the Back-wall of the Cell.

## PLATE III.

The Elevation of the Portico. Note, the Cymatium is deſtroyed in the original Building, and the two Columns marked G, G, in the Plan are wanting; the Frize likewiſe which is here repreſented plain, has moſt probably been ornamented with Baſſo-Relievos. See Plate VI.

## PLATE IV.

The South Side of the Temple. A, the Capital of one of the Antæ of the Poſticus.

## PLATE V.

The Section of the Temple, Lengthways. A, the Portico; B, the Pronaos, or Veſtibule; C, the Naos or Cell of the Temple; D, the Poſticus; E, the Antæ of the Portico; F, the Antæ of the Poſticus; G, the Remains of that Range of Stones which formed the Frize of the Entablature, H the Remains of that Range of Stones which formed the Cornice of the Entablature on the outſide of this Temple.

## PLATE VI.

Fig. 1. The Capital and Baſe of the Columns, together with the Entablature. Note, the Cymatium of the Cornice is deſtroyed, as are likewiſe the Ornaments of the Frize, which was compoſed of Slabs about an Inch and a half thick. Theſe were probably decorated with Sculpture, and added after the Temple was built. The dotted Line A, A, denotes the preſent Surface of the Frize, and the Figures here repreſented on it are copied from a Fragment found at Athens, which may poſſibly have belonged to this Place, ſince its Height and Thickneſs is ſuch as exactly ſupplies the Space deſigned for this Ornament.

Fig. 2. A Section of one Quarter of the Column, to ſhew the Number and Proportion of the Flutings.

Fig. 3. The Manner of forming the Flutings.

## PLATE VII.

The Plan, Profile, and Section of an Angular Capital belonging to this Ionic Temple.

Fig.

Fig. 1. The Plan of the Capital; in which it is obſervable, that the Ornament called Echinus (or Eggs and Anchors) is, contrary to the preſent Cuſtom, continued under the Volutes, and quite round the Capital.

Fig. 2. The Profile of the Capital. The Junction of the two Semi-Volutes at A, A, will be given at the End of this Chapter. This Part of an angular Ionic Capital, has not perhaps been publiſhed before.

Fig. 3. A Section through the Front of the Capital.

Fig. 4. A Section through the Side of the Capital.

Fig. 5. The Form and Dimenſions of the Volute.

## PLATE VIII.

The Capital and Baſe of one of the Antæ; with the different Architraves which are employed in this Building. This Capital and Baſe are both continued quite round the outſide of this Building; but in the Pronaos or Veſtibule, the Baſe only is continued.

Fig. 1. A, the Architrave within the Portico.

Fig. 2. The Architrave to the Pronaos. A, the upper Faſcia of this Architrave, enriched with a painted Ornament, which appears to be as ancient as the Building itſelf.

Fig. 3. The Form of the ancient Ornament which is painted on the upper Faſcia of the Architrave of the Pronaos.

Fig. 4. The Architrave to the Poſticus.

The Ornament at the Beginning of this Chapter, is Part of a Moſaic Pavement. Several Remains of theſe Pavements, are yet to be ſeen at Athens; this is however copied from one of the moſt elegant and beſt preſerved, though it ſtands in the open Air, without any Building to protect it from the Injuries of the Weather: There are likewiſe three or four different Fragments of theſe Pavements, in the uninhabited Space which lies between the Temple of Theſeus, and the Dipylon; and there is another, in a Church dedicated to St. Peter crucified, or as the Greeks call it, *tou Stauromenou Petrou*; this Church is on the Banks of the Iliſſus, and is ſuppoſed by Wheeler and Spon, to be the Temple of Diana Agrotera.

The Ornament at the End of this Chapter, is a Diagonal View of one of the Angular Capitals belonging to this Building, and is here given, to ſhew the Junction of the two Semi-Volutes, on the internal Angle of this Capital.

Although Monſ. Le Roy has given no particular Deſign of this Building, he has made ſeveral Miſtakes concerning it; for in the Plate entitled, *Vue du Monument, appellé vulgairement a Athenes, l'Arc de Theſée*, which is the XXIſt of the hiſtorical Part of his Work, he has introduced a ſmall diſtant Building, on which, and on ſome diſtant Columns in the ſame View, he diſcourſes in the following Manner, [*a*] 'In this Plate, to the left Hand of the Arch of Adrian, are ſeen ſome Columns which 'are the Remains of the Pantheon of Adrian. The Temple likewiſe of Diana Agrotera, or the Hun-'treſs, is to be obſerved there, it is neceſſary to paſs the Iliſſus to arrive at it, and you there find it near 'the Stadium, &c. The Temple of Diana Agrotera was one of the ſimpleſt the Greeks have erected, 'and ſome Remains of a beautiful Moſaic are ſtill to be ſeen in it, the modern Greeks have made a Church 'of it which they call *Stauromenos Petros*, or St. Peter crucified. This laſt Temple appeared to me

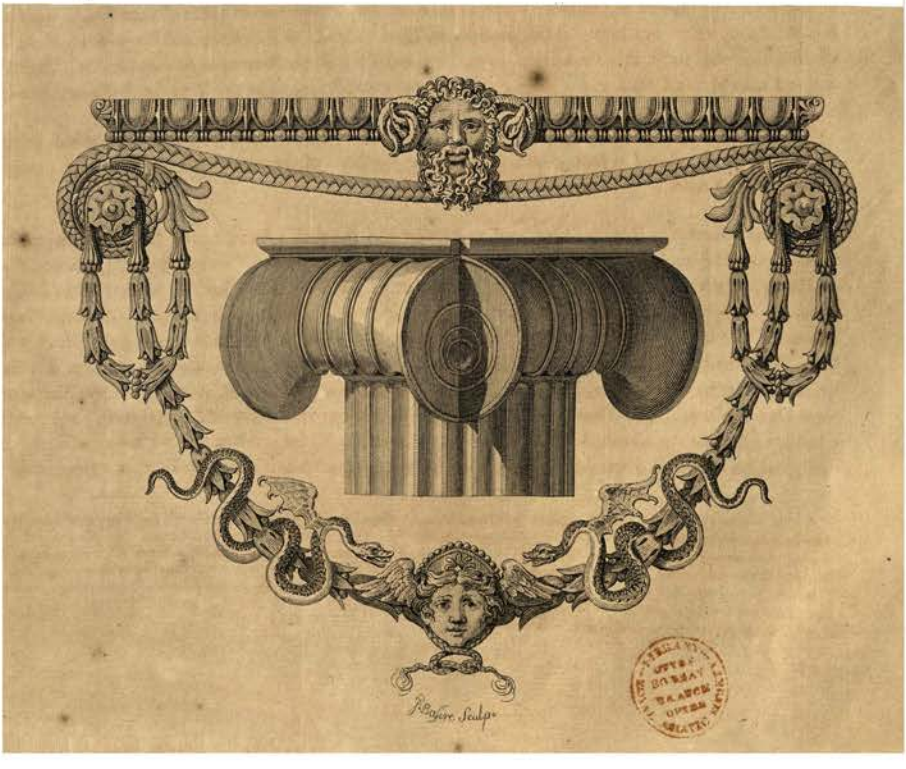
[*a*] 'On voit dans cette même Planche, à gauche de l'Arc d'Adrien, 'des colonnes qui ſont les reſtes du Pantheon d'Adrien. On y remarque auſſi 'le temple de Diane-Agrotera ou la Chaſſereſſe, dont Pauſanias parle. Il 'faut paſſer l'Iliſſus pour y arriver, & on le trouve auprès du Stade, &c. Le 'Temple de Diane-Agrotera étoit une des plus ſimples que les Grecs élevè-'rent. On y voit encore quelques reſtes d'une belle Moſaïque. Les Grecs 'modernes en ont fait une Egliſe, qu'ils nomment *Stauromeno Petro*, ſaint 'Pierre crucifié. Ce dernier Temple m'a paru ſi peu conſidérable que j'ai 'jugé ſuperflu d'en donner le deſſein en grand. Et que je n'en ai dit qu'un 'mot; mais j'ai cru au contraire, devoir donner la vue des ruines du Pan-'théon dont je vient de parler, & m'étendre particuliérement ſur l'hiſtoire de 'ce Monument, le plus ſuperbe de tous ceux qu' Adrien fit élever dans la Ville 'd'Athènes.'

of

‘ of ſo little Conſequence, that I judged it ſuperfluous to give a large View of it, and have ſaid very little ‘ concerning it; on the contrary I have thought it neceſſary to give a View of the Ruins of the Pan- ‘ theon, which I have juſt before mentioned, and to enlarge on the Hiſtory of that Structure, the moſt ‘ ſtately of all thoſe which Adrian erected in the City of Athens.’ How well Monſ. Le Roy has ſucceeded in his Diſquiſition on the Pantheon as he calls it, will be ſeen in the laſt Chapter of this Volume; at preſent it will be ſufficient to obſerve, that the little Grecian Temple he has here mentioned, altho' he omits to tell us what Order it is of, is by its Situation apparently intended to repreſent the Ionic Temple which has been treated of in this Chapter; and of Conſequence it will be found that he hath totally miſtaken many Particulars relating to it, for it has never been ſuppoſed, except by Monſ. Le Roy, to be the Temple of Diana Agrotera, nor is there the leaſt Traces of any Moſaic Work in it, nor is there one of the many Trees he has placed near it, neither is it called *Stauromenos Petros*.

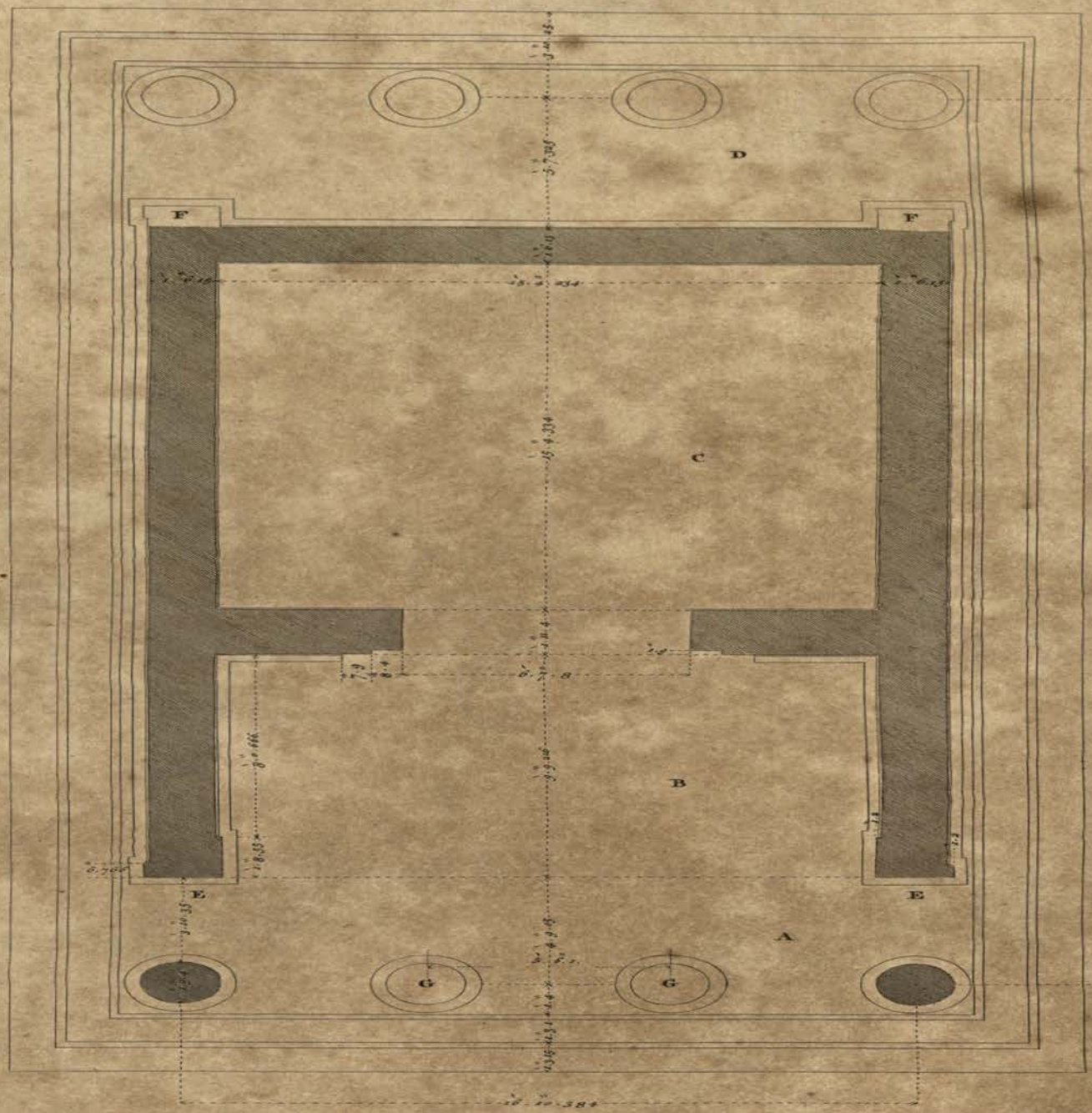
The Stadium, and the Bridge over the Iliſſus are ¼ of a Mile higher up the River than this Temple; and about the ſame Diſtance above the Stadium, is the Church called *Stauromenos Petros*, this indeed both Wheler and Spon, who where neither of them Architects, have ſuppoſed to be the Temple of Diana Agrotera, and it has a Moſaic Pavement; but Monſ. Le Roy could not mean to call this a Grecian Temple, becauſe it is entirely a rude modern Building, throughout which, except the Pavement, there is not one ancient Stone in its original Place, nor is there any other Circumſtance, except the Pavement, which can indicate, that an ancient Temple, or a regular Piece of Architecture, was ever ſituated on the Spot. It is beſides at leaſt half a Mile to the left of any Object he has repreſented in his View, and of Conſequence, muſt be conſiderably out of his Picture.

The Fact ſeems to be, that Monſ. Le Roy has heard, and perhaps read of both theſe Churches, but in Reality has ſeen neither of them: and his Account happens to be confuſed, becauſe he has unluckily joined the two Relations together, and has attributed them both to one Building.



Chap. II Pl. I.

G. Hooker Sculp.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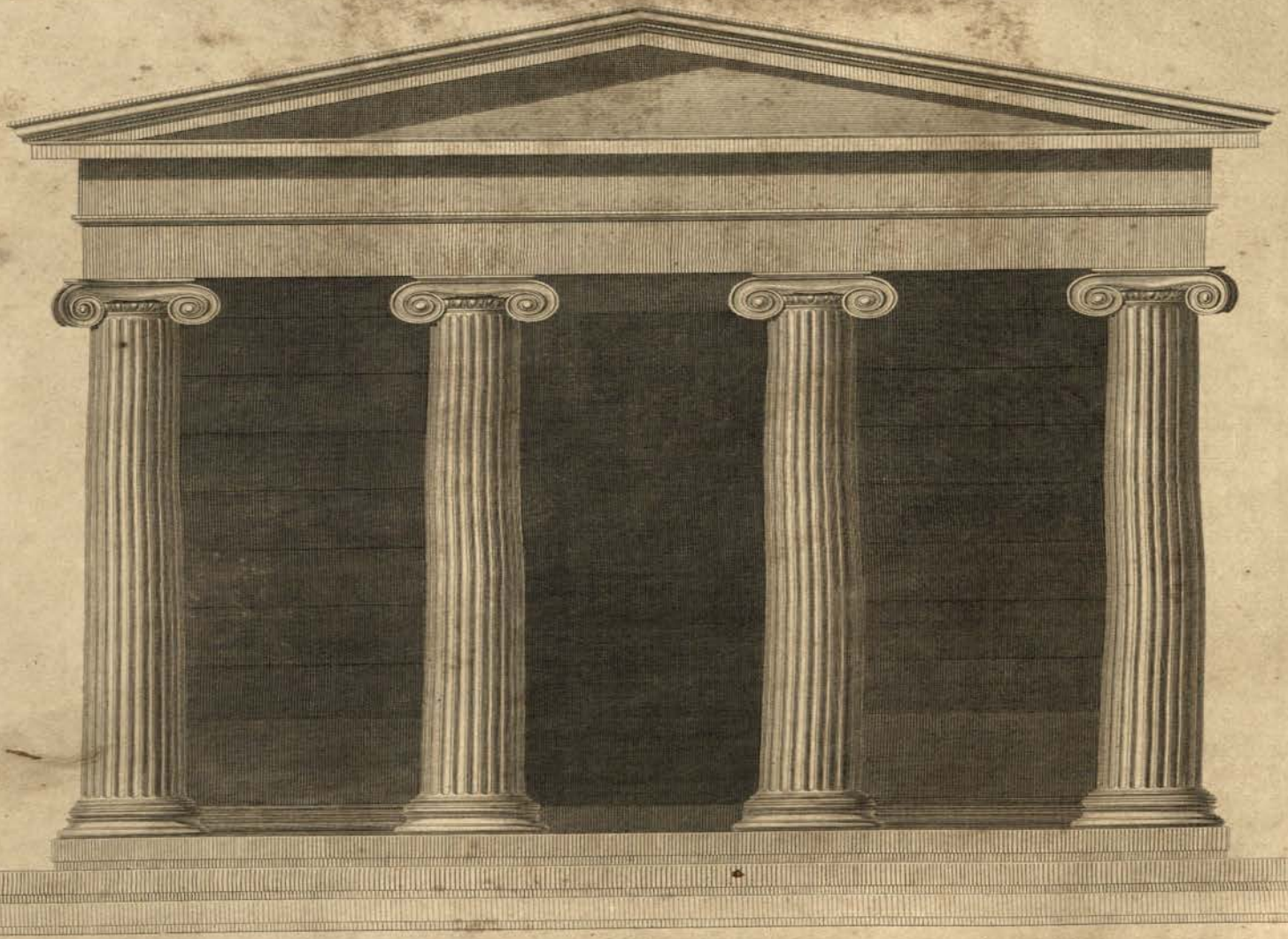
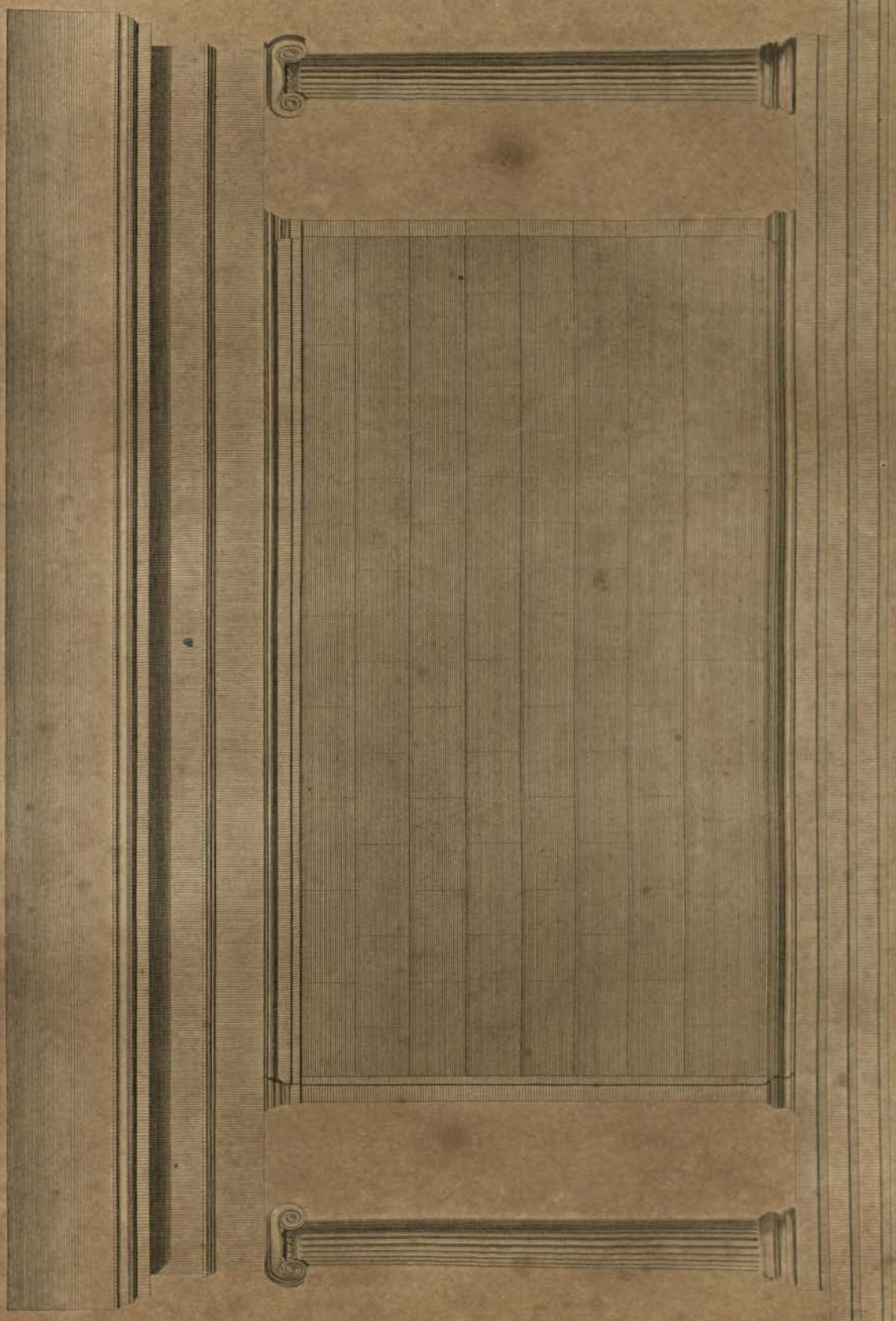
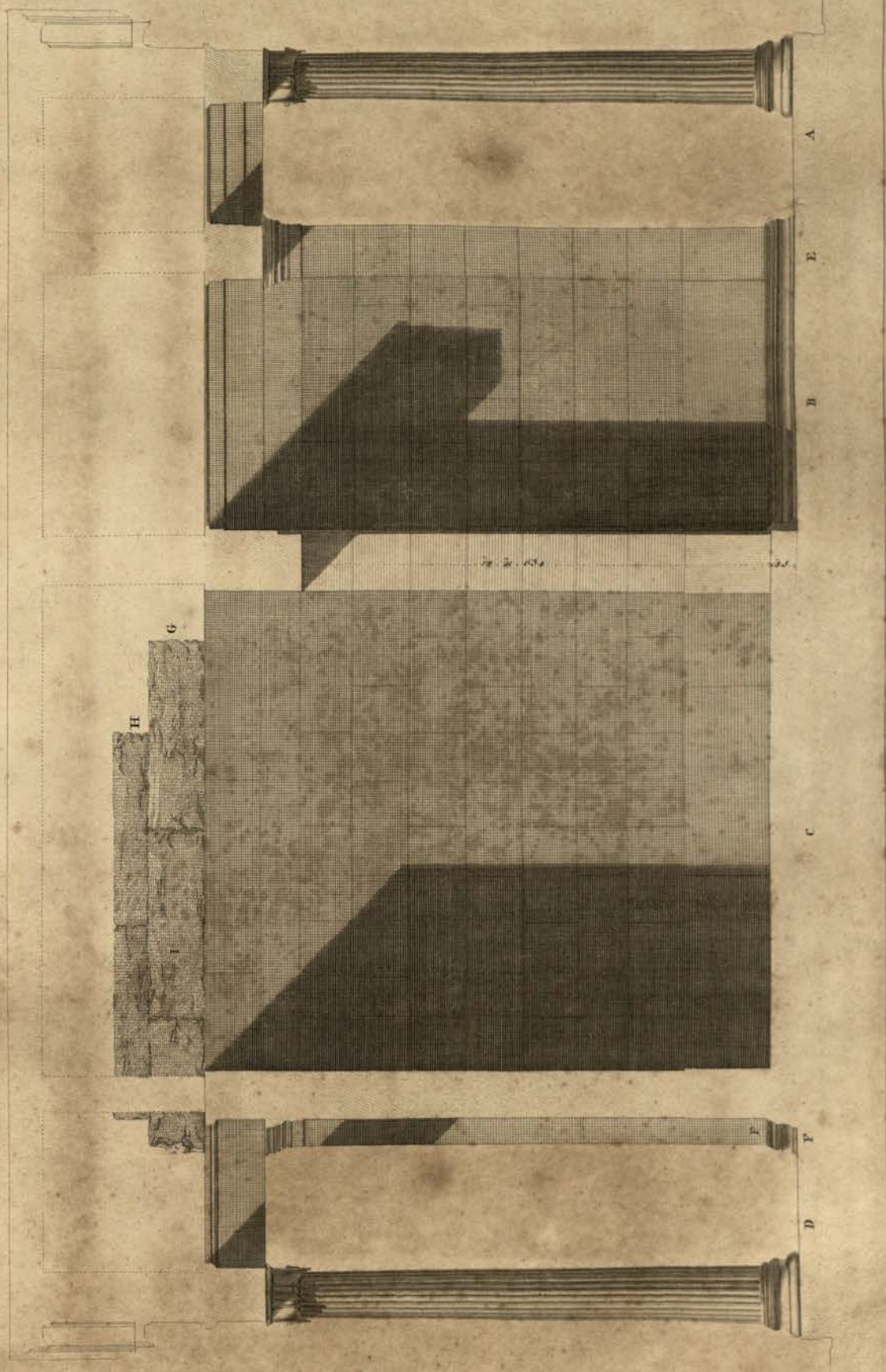


E. Rooker sculp.

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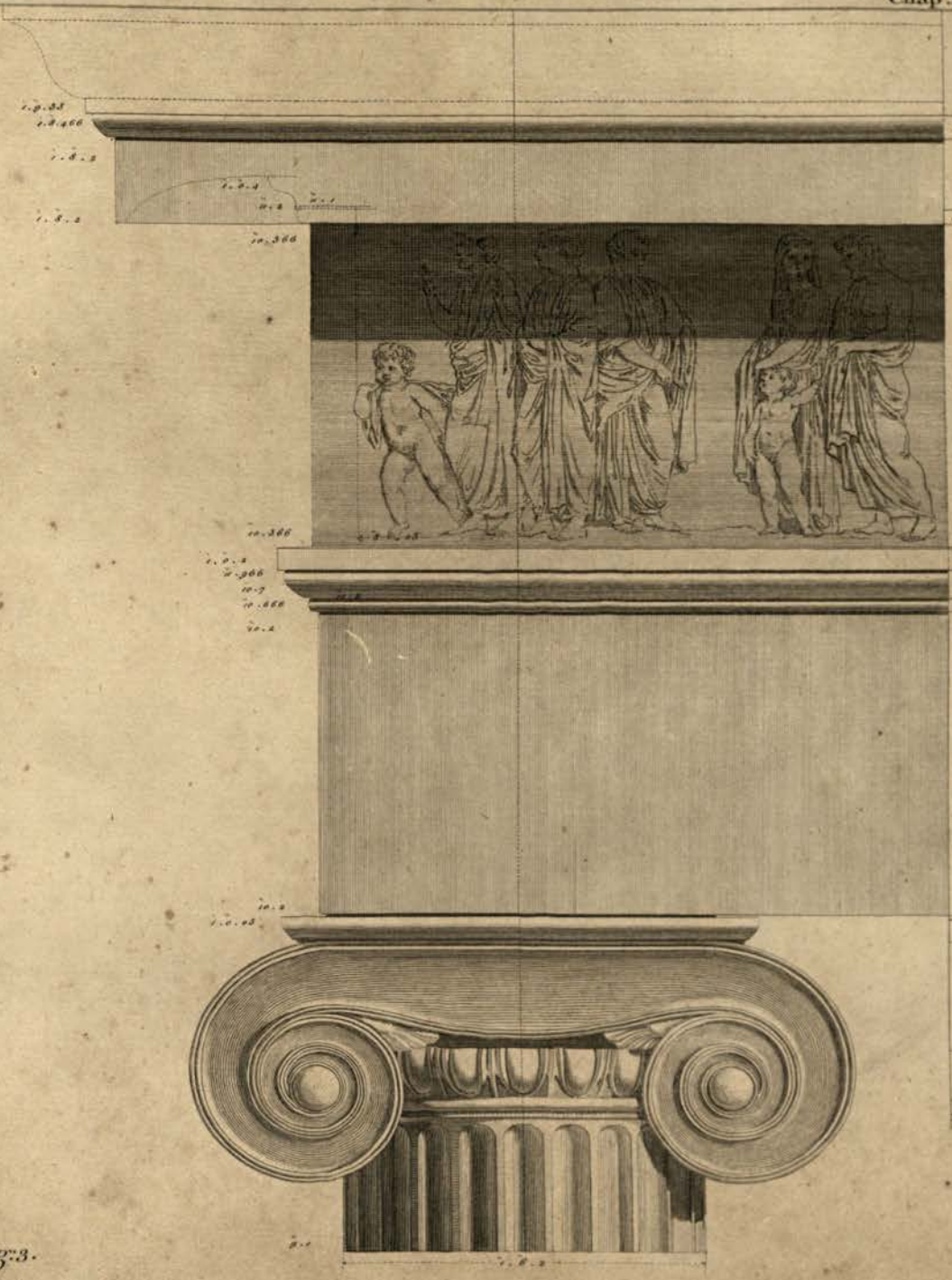

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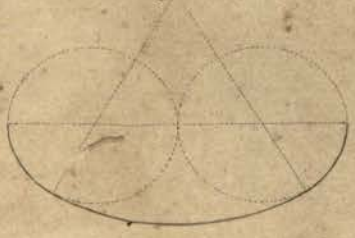
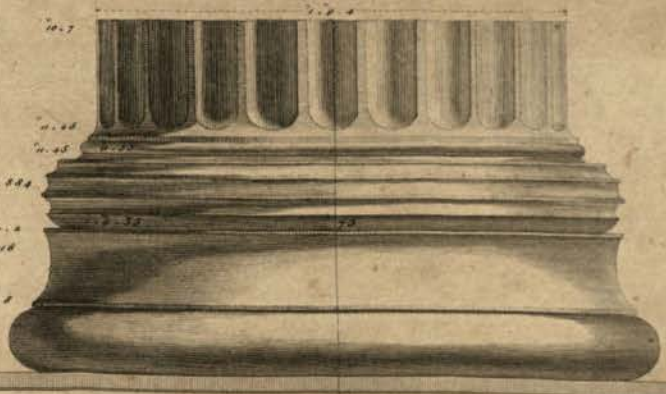


Fig: 2.



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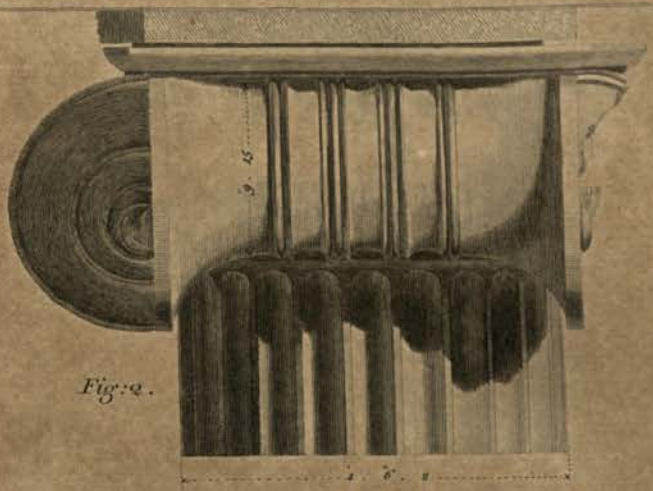


Fig: 2.

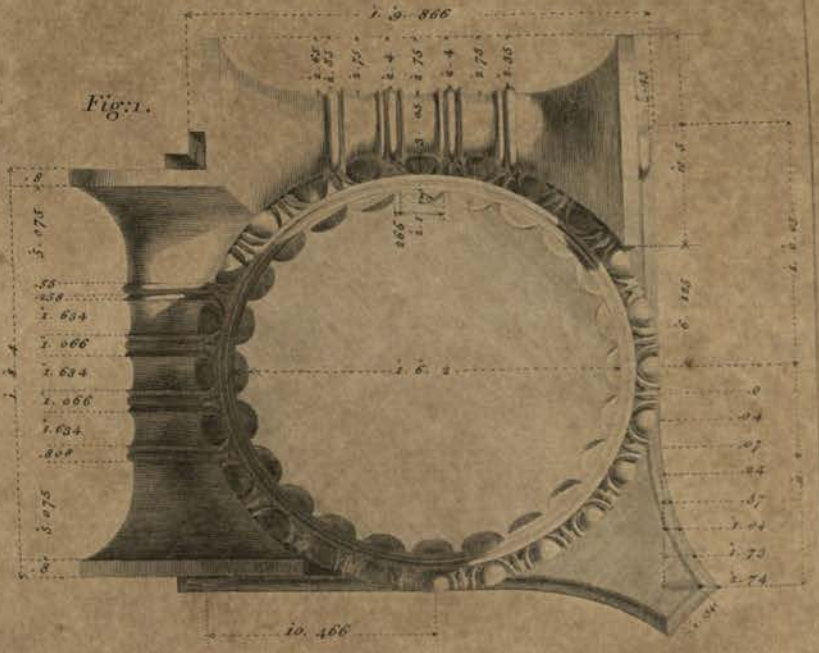
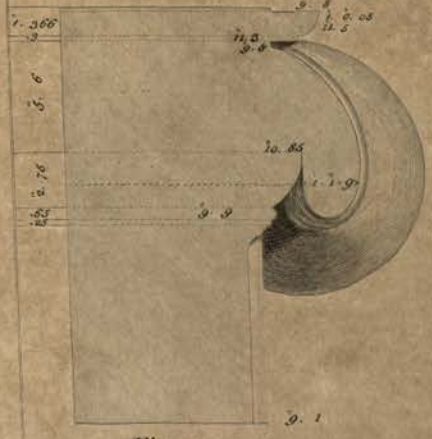


Fig: 1.



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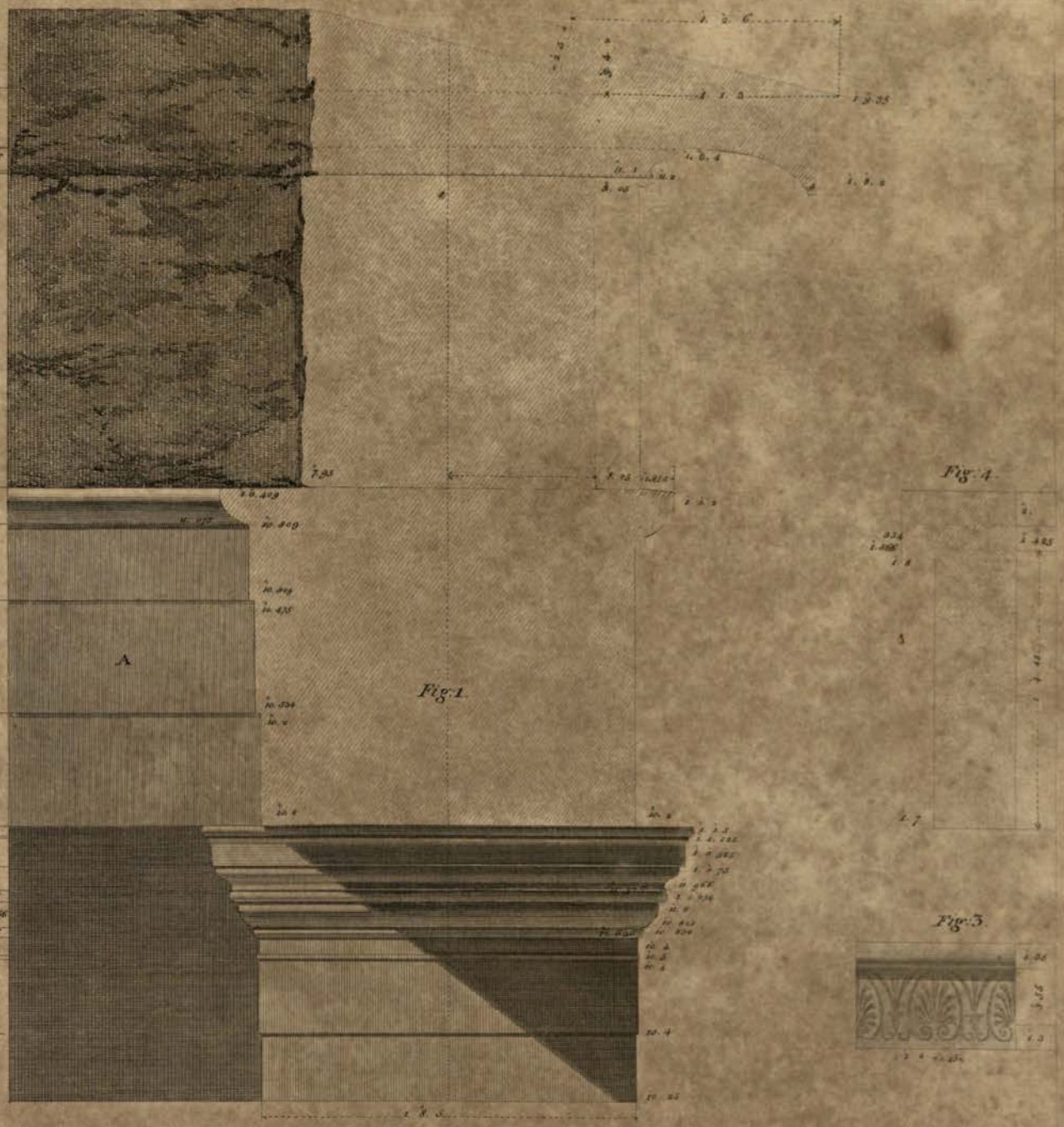



Fig. 1.



Fig. 4.



Fig. 3.

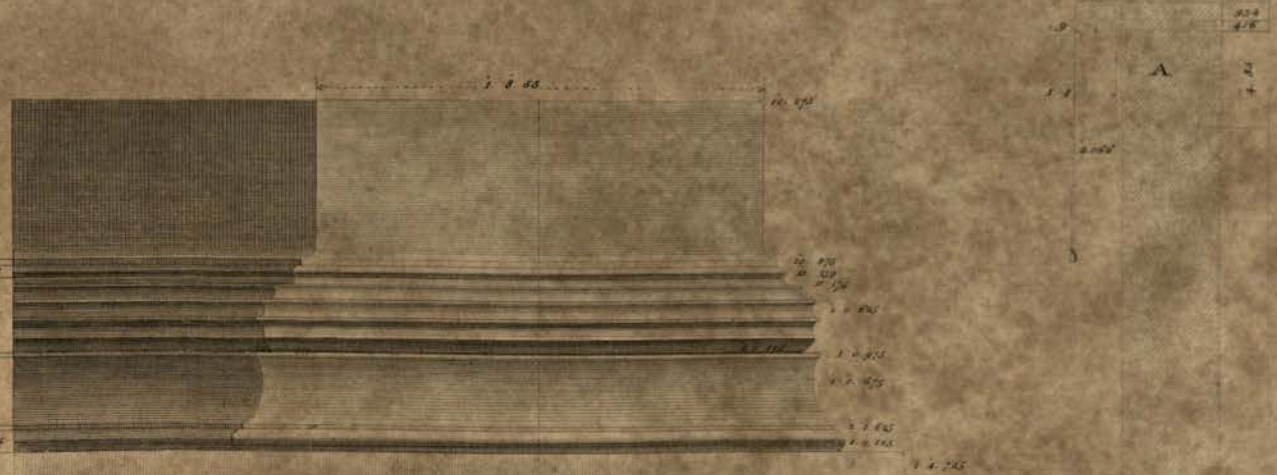
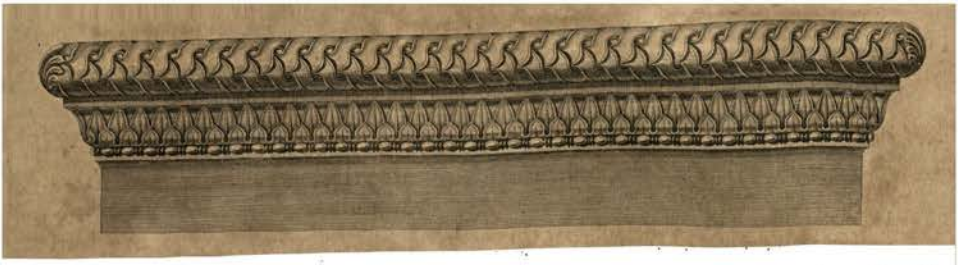



Fig. 2.



J. Cave sculpt.

# CHAPTER III.

## *Of the Octogon Tower of Andronicus Cyrrheſtes.*

THIS Octogon Tower is of Marble, on each Side is a Figure in Relievo, repreſenting one of the eight Winds; which proves it to be the Marble Octogon Tower, built at Athens by Andronicus Cyrrheſtes: as will appear from the following Deſcription of it, given us by Vitruvius [*a*].

'Some have choſen [ſays he] to reckon only four Winds, the Eaſt blowing fromthe equinoctial Sun-riſe, 'the South from the Noon-day Sun, the Weſt from the equinoctial Sun-ſetting, and the North from the 'Polar Stars. But thoſe who are more exact, have reckoned eight Winds, particularly Andronicus 'Cyrrheſtes, who on this Syſtem erected an Octogon Marble Tower at Athens, and on every Side of the 'Octogon, he wrought a Figure in Relievo, repreſenting the Wind which blows againſt that Side; the Top 'of this Tower he finiſhed with a conical Marble, on which he placed a brazen Triton, holding a Wand 'in his right Hand; this Triton is ſo contrived that he turns round with the Wind, and always ſtops 'when he directly faces it: Pointing with his Wand, over the Figure of the Wind at that Time 'blowing.'

In Order to give an exact Idea of the preſent State of this Building, it is neceſſary to obſerve, that ſince the Time it was erected, the Surface of the Ground is raiſed fifteen or ſixteen Feet on every Side of it, except that which looks to the North-Eaſt; here indeed it is not raiſed above ten or twelve Feet, for the Entrance is on this Side, and a conſiderable Quantity of Earth has been removed to make it acceſſible. There were originally two Doors to this Building; one of them on the North-Eaſt Side, which is the Entrance already mentioned, and is ſtill in Uſe; the other is on the North-Weſt Side, but remains totally cloſed up and concealed, by that Quantity of Soil and Rubbiſh, which has ſo conſiderably raiſed the Surface of the Ground here and in this Neighbourhood: So great an Accumulation of Earth, has likewiſe conſiderably diminiſhed the apparent Height of this Building, and of Conſequence, has abſolutely deſtroyed whatever Beauty might originally reſult from its general Proportions. It is morever much encumbered, and in great Part ſhut up from View, by the ordinary Houſes near it, and by the Walls of thoſe little Encloſures which belong to them; beſides which, all the Mouldings within reach are ſo defaced, that it is ſcarcely poſſible to determine, what was their original Form.

[*a*] Vitruvius in the ſixth Chapter of his firſt Book, treating of the Number and Quality of the Winds, and their Effects on the human Body; has occaſionally deſcribed this Building in the following Words: 'Nonnullis 'placuit eſſe Ventos quatuor, ab Oriente æquinoctiali Solanum, à Meridie 'Auſtrum, ab Occidente æquinoctiali Favonium, à Septentrionali Septentrionem. Sed qui diligentius perquiſiverunt, tradiderunt eos eſſe octo, maximè quidem Andronicus Cyrrheſtes, qui etiam Exemplum collocavit Athenis 'Turrim marmoreum Octogonon, & in ſingulis Lateribus Octogoni, ſingulorum Ventorum Imagines exſculptas contra ſuos cujuſque Flatus deſignavit, 'ſuprаque eam Turrim metam marmoream perfecit, & inſuper Tritonem æreum collocavit, dextra Manu virgam porrigentem, & ita eſt machinatus, 'uti Vento circumagereтur, & ſemper contra Flatum conſiſteret, ſuprаque 'Imaginem flantis Venti indicem Virgam teneret. *Book* 1. *Chap.* 6.

From ſuch diſadvantageous Circumſtances it is, that this Building does not, at its firſt Appearance, preſent the Spectator with an Idea of any extraordinary Beauty, or immediately give him that Pleaſure, which he will receive on a more particular Examination of it.

The Roof, beſides being curious for its Conſtruction, is of a Form remarkably elegant, and wherever it can be ſeen, has a very fine Effect. The Figures on the Sides of the Octogon, are noble, bold Pieces of Sculpture, both for the Deſign and Execution, and ingeniouſly expreſs the Characters of the Winds they are intended to repreſent. Under each of theſe Figures there is a Sun-dial; and as the Eaſt Dial, is only the Weſt Dial reverſed, and as the Noon-day Line in the South Dial, is a Perpendicular from which the Hour-lines belonging to the Fore noon, are equally diſtant with the correſpondent Hour-lines belonging to the Afternoon; it is obvious, that the Aſtronomer who marked out theſe Dials, ſuppoſed the Sides of this Octogon Tower, exactly fronted the four cardinal Points of the Horizon, and the four principal intermediate Points: and it appears that he was not miſtaken; for on applying to its weſtern Side, (which, according to this Suppoſition, ſhould be in the Plane of the Meridian,) a magnetic Needle, made for ſuch Purpoſes under the Direction of the ingenious and accurate Dr. Knight, it deflected from this Side towards the Weſt, about 12° 55′; which as far as could be aſcertained by repeated Meridian Obſervations of the Sun, was at that Time the magnetic Variation at Athens.

To trace the original Form of this Building it was neceſſary to make ſeveral conſiderable Excavations. The firſt was a Trench along the South-Eaſt Side; where at the Depth of about fourteen Feet the upper Step appeared, and after that two others, and at length the Pavement. The Trench was then carried round the Angle at the ſouthern Extremity of this Side, with an Intent to continue it likewiſe along that Side which fronts the South; but here the Workmen were ſoon ſtopped by a Wall which projected from it, and which appeared evidently to be an original Part of the Building; for not only the ſame Ranges of Maſonry are continued here, but many of the Blocks of Marble are ſo wrought, as to be placed partly in the Face of the Octogon, and partly in this new diſcovered Wall: On farther Search, it was found to be built on a Plan which is about three fourths of a Circle, and to project from the South Side of the Octogon, after the Manner of a modern Bow-Window. The next Place that ſeemed to demand ſome Attention, was on the North Weſt Side; where under the Figure of *Skiron*, there remained ſome faint Traces of the other Door, which it was now reſolved to examine. Here on removing a great Quantity of Earth, not only the Door Caſe appeared, but alſo the greater Part of two fluted Columns, ſtanding on the Steps before it, were found in their original Situations; many Fragments of the Entablature and Pediment they had ſupported, were likewiſe dug up in making theſe Reſearches: all which furniſhed abundant Materials for reſtoring this Edifice to the Form in which it is repreſented Plate III. every Part of which is fairly made out from Remains found on the Spot, except only the Conical Marble on the Top of the Roof, with the Triton which is ſupported by it; theſe are taken from the Deſcription of Vitruvius, and are added here for the Sake of giving the Reader a more perfect Idea of this Building, and the general Effect of it when the whole was complete.

This Tower is now become a Turkiſh Chappel, and is called the *Tekeh*; it is at preſent a Place of great Devotion, in which at ſtated Times, certain Derviſes perform the circular Mohammedan Dance: But as the Inſide of the Tower was filled to a conſiderable Height, with Dirt and Rubbiſh, the Inequality of whoſe Surface might prove ſome Impediment to this religious Exerciſe, the whole Space has been laid with a Deal Floor, at the Diſtance of about ſeven Feet from the ancient Pavement: The *Sheib*, or chief of the Derviſes was applied to, for Permiſſion to break up the Floor, and carry away the Rubbiſh which lay under it; this with great Civility he readily granted: Upon removing about 2700 Cubic Feet of Stones and Dirt, the whole Pavement appeared, entire, of white Marble, and inwrought with certain Cavities and Channels, which are accurately expreſſed in the Plan and Section. Plate II, and Plate IV of this Chapter.

It is difficult to aſcertain the Purpoſe which theſe Channels were deſigned to anſwer, ſome Reaſons however concur, to make it probable, that they are the Remains of a Clepſydra or Water-Dial[*a*].

The principal Channel is continued in a ſtrait Line from the South Side of the Octogon, to the Center of the Pavement, where there is a Circular Hole which communicates with a ſubterraneous Paſſage: Here the Reader will pleaſe to recollect, that a Piece of Building which projects from this South Side of the Octogon, has been already deſcribed; and its Plan was ſaid to be about three fourths of a Circle: This may well have ſerved for a Caſtellum, or Reſervoir, from whence a Quantity of Water was continully ſupplied, ſufficient to work the Clepſydra; the Hole in the Middle of the Pavement would conveniently ſerve to carry off the waſte Water, by means of the ſubterraneous Paſſage with which it communicates. No Attempt will be made at preſent, to retrieve the particular Structure of this Machine; or to ſhew preciſely, the Manner in which the Traces now remaining, were connected with the Parts that have been long ſince deſtroyed: To give this indeed would be to produce a Proof, whereas no more is here intended than to propoſe a Conjecture.

If it ſhould be judged neceſſary for the Support of this Conjecture, to point out ſome Stream or Supply of Water near this Place, by which the ſuppoſed Water Dial might have been regularly worked; it does happen that ſuch a Stream is to be found. For there is a Spring [*b*] which riſes at the Foot of the Rock on which the Acropolis is built, ſomewhat before you arrive at the Propylæa, and ſupplies a Current, of which indeed nobody drinks, for the Water is brackiſh; but it is conveyed, partly under Ground, and partly in earthen Pipes which are ſupported by Walls, to the principal *Moſchéa*; where the Turks uſe it for thoſe Ablutions which they conſtantly perform whenever they begin their Devotions. It is remarkable, that this Stream before it arrives at the *Moſchéa*, paſſes within 10 Feet of the Tower here treated of, and what particularly deſerves our Notice, either the Stream itſelf or the Fountain which furniſhes the Stream, was anciently called by the Name of Clepſydra[*c*].

[*a*] The Ancients, beſides the Uſe of Sundials, had various Methods for meaſuring Time by Means of Water. That by which the Orators at Athens were obliged to regulate the Length of their Pleadings, was indeed a very ſimple Contrivance; but there were alſo Machines of a complex and artificial Conſtruction, which being put in Motion by Water ſerved to ſhew the Hours: Suidas informs us that theſe Inſtruments were called Clepſydra.

Κλεψύδρα. Ὄργανον ἀφ' οὗ καὶ αἱ ὧραι μετροῦνται, &c. ἢ ἀγγεῖόν ἐστιν μικρὸν τρύπαν ἔχον κάτω πρὸς τῷ πυθμένι. ὅταν ἐν τῷ δικαστηρίῳ μέλλωσιν ῥήτορες ἀγωνίζεσθαι. ὑπὸς ᾧ ἔλεγον οἱ ῥήτορες. *Suidas on the Word Clepſydra.*

'Clepſydra. An aſtronomical Inſtrument, by which the Hours are meaſ'ured, &c. Alſo a Veſſel having a very ſmall Hole, towards the Bottom, 'which was ſet full of Water, in the Place where Cauſes were tried. By 'which Veſſel the Orators were uſed to plead.'

Vitruvius, for what Reaſon is not certain, ſeems ſtudiouſly to avoid calling theſe Inſtruments by the Name of Clepſydra, he has however in the 9th Chapter of his ninth Book, deſcribed ſome of them under the Name of (Horologia ex Aqua) Water Dials and (Horologia Hyberna) Winter Dials. The many minute Particulars which are mentioned in theſe Deſcriptions, muſt render them almoſt unintelligible, unleſs they are accompanied with Figures of the Dials deſcribed; but omitting ſuch Particulars, a general Idea of one of them will not perhaps be unacceptable to the Reader.

'To convey the Water to this Machine, the following Method,' (ſays Vitruvius) 'muſt be obſerved: Behind the Dial let a Caſtellum or Reſervoir 'be made, to which the Water is conveyed by a Pipe, in the Bottom let there 'be a Cavity, and in this fix a braſen Tympanum, having a Hole in it, by 'which the Water may run out of the Reſervoir,' &c. This Water was conveyed into a Receptacle or Baſon which it gradually filled, in the Baſon was a Piece of Cork, or other buoyant Subſtance, which floated on the Surface of the Water, and gradually mounted with it, as the Baſon filled; to the Float was fixed one End of a ſmall Chain, the other End of the Chain being carried over the Axis of a Wheel, had a Weight fixed to it, which counterpoiſed the Float, and always kept the Chain ſtretched; ſo that as the Baſon filled and the Float mounted, the Counterpoiſe of Courſe deſcended, and the Axis of the Wheel, about which the Chain was paſſed, neceſſarily turned round; the Wheel alſo in which the Axis was placed turned round with it and ſhewed the Hour: The Equability of the Wheels Motion, and of Conſequence, the Correctneſs of the Dial, evidently depended on the equal Flow of the Water out of the Reſervoir into the Baſon.

There were doubtleſs various other Methods of conſtructing theſe Dials, ſome of which gave Motion to little Figures, or ſounded Inſtruments, or performed other curious Feats; and ſome of them ſtruck the Hour, by dropping little Stones upon a Tympanum. But whatever the Machinery might be, the Caſtellum or Reſervoir of Water, with the Channels or Pipes for conducting it, ſo as to operate on the Inſtrument, and a Place alſo for conveying away the waſte Water, muſt have been eſſentially neceſſary to them all.

[*b*] This Spring is mentioned by Pauſanias, who ſays it is near the Grotto in which were the Temples of Apollo and Pan; theſe Temples are deſtroyed, but the Grotto, with this Spring which is juſt under it, ſtill remain exactly in the Situation where Pauſanias has deſcribed them; near it is another leſs conſiderable Spring, which ſoon unites its Waters with the abovementioned, and here Pauſanias ſeems to place the Temple of Eſculapius, in which he obſerves there was a Fountain. *See Pauſanias, Page* 49.

Sir George Wheler is the firſt, if not the only Traveller who has taken notice of the Water, which theſe Springs furniſh. *See his Travels, page* 383.

[*c*] Ariſtophanes ſeems to place this Spring called Clepſydra, near the Grotto of Pan.

——————— ΚΛ. ἐγὼ γὰρ αὖ πρὸς Πανὸς, καλὸν
ΜΥ. Καὶ πῶς ἂν ἀφικοίμην ἐγὼ πάλιν; ἐς σώφρων;
ΚΛ. Κἀλλιόν ἐστι λουσαμένη τῇ Κλεψύδρᾳ. *Lyſiſtrata, ver.* 909.

KL. conveniently, in the Grotto of Pan,
'MY. But how ſhall I return purified into the City;
'KL. Very well ſurely, after waſhing yourſelf at the Clepſydra.'

Plutarch mentions this Spring, though without ſaying in what part of Athens it riſes.

'Καὶ κατά τι λόγιον εἰσὶ τῆς Κλεψύδρας ὑδάτος ἐμπλησάμενοι. ἀγόμενον, ἐκόμιζον.' *Plutarch in the Life of M. Antonius.*

'And (M. Antonius) in Obedience to a certain Oracle having filled a Veſ'ſel with the Water of the Clepſydra, he carried it with him.

But Heſychius in the following Paſſage is more explicit.

Κλεψίῤῥυτον. ὕδωρ τοῦτο Κλεψύδρας. αὕτη δὲ ἐστι κρήνη αὐτόχθων ἀπὸ τῆς ἀκροπόλεως ὑπὸ γῆν φερομένη. *Heſychius on the Word* Κλεψίῤῥυτον.

'Clepſirrhyton or flowing by Stealth. The Water of the Clepſydra. 'This is a Spring at Athens, which from the Acropolis is carried under 'Ground, a Courſe of about twenty Stadia.'

The Silence of Vitruvius, in Relation to the Exiſtence of ſo curious a Machine in this Place, it muſt be confeſſed, ſeems no Way favourable to this Conjecture; no Inference can however be drawn from thence, to leſſen its Probability; ſince that Author takes no Notice of the Sun-Dials on this Building, either in the above cited Deſcription of it, or in that Part of his Work where he treats particularly of Sun-Dials: and that theſe were not added ſince the Time in which he wrote, is evident from Varro [*a*], a more ancient Writer, who calls this Building the *Horologium* of Cyrrheſtes; which not only proves that it then ſerved to ſhew the Hours, but alſo ſuggeſts that Varro conſidered this, as the principal Purpoſe it was deſigned to anſwer: And it is here worth remarking, that the Word Horologium is a general Name, and is uſed not only to ſignify a Sun-dial, but likewiſe [*b*] a Water-dial or Clepſydra.

It may perhaps be ſaid, that the Hours are ſufficiently marked by Sun-dials on the outſide; and that ſuch a Machine as is here ſuppoſed, would therefore have been ſuperfluous in this Place: but this Objection will appear of no Weight, and thoſe Sun-dials will rather furniſh an Argument in Favour of the Conjecture, when it is conſidered that they could be of no Uſe at Night or in cloudy Weather; and that it was neceſſary to have recourſe to ſome other Contrivance, in order to meaſure the Hours when the Sun did not ſhine: Accordingly we find that a Sun-dial and a Water-dial were placed together in thoſe Paths of Hippias, which Lucian [*c*] has deſcribed: It likewiſe appears probable from Pliny [*d*] that both theſe Species of Dials were in the Roman Forum; for which he gives the Reaſon alluded to above, obſerving that after they had at length erected a good Sun-dial there, yet in cloudy Weather they were at a Loſs to know the Hour; and that therefore they erected a Water-dial. It may however be doubted, if the Ancients, with all their Genius and Diligence, could make a Clepſydra which for any conſiderable Space of Time, would meaſure out the Hours with what we ſhould now eſteem a tolerable Degree of Exactneſs: if ſo, a Sun-dial was as neceſſary a Regulator to the Clepſydra, as that was a Supplement to the Sun-dial.

This Building, therefore, ſo highly decorated, ſtanding in a principal Part of the City, near the Agora; conſtructed purpoſely to ſhew the Direction of the Winds, the Seaſon of the Year, and the

And again, 'Κλεψύδρα κρήνη ἦσα τὸ ἀρχέτυπον Ἐρεχθεὺς πρωτογενέσιον, &c. ἔχει δὲ 'τὰς ῥύσεις ἀναπελλούσας εἰς τὸν Φαληρέων δῆμον. Ὠρολόγιον, Ὄργανον, ἐν ᾧ καὶ ἄρκτοι 'μετέωνται. *Heſychius on the Word* Κλεψύδρα.

'Clepſydra, a Fountain which was formerly called Empedo, &c. It has its Streams riſing in the Demos of Phalerus. An Horologium, a Machine by which the Hours are meaſured.'

'Πεδὸν, ἡ νῦν καλουμένη Κλεψύδρα. κρήνη ἐν Ἄστει. *Heſychius on the word* Πεδόν.

'Pedo, which is now called Clepſydra, a Fountain in the City [of Athens.]

From theſe three Paſſages in Heſychius we may obſerve, firſt, that the Source of this Water roſe at the Acropolis, and ran a conſiderable Way under ground. Secondly, that it afterwards roſe again and made its appearance in the Phalerus. This particular is indeed expreſſed with more Preciſion by Pliny, whoſe Words will be a good Comment on the ſecond of theſe Quotations from Heſychius.

'Saluunt Terras rurſuſque reddunturi Lycus in Aſia, Eraſinus in Argo-'lica, Tygris in Meſopotamia, & quæ in Æſculapii Fonte Athenis immerſæ 'ſunt, in Phalerico reddiuntur. *Nat. Hiſt. book* 2. *Chap.* 103.

'The Rivers Lycus in Aſia, the Eraſinus in the Territory of Argos, the 'Tygris in Meſopotamia, run under Ground, and afterwards riſe again; and 'the things which are immerſed in the Fountain of Æſculapius at Athens, are 'thrown up again in the Phalerus.'

Here we are plainly told, that the exact Spot where theſe Waters were abſorbed, was in the Temple of Æſculapius, mentioned in the Note [*b*] of the preceding Page; and it is clear, that not the Sources, as Meurſius interprets this Place in Heſychius, but the Streams which had been thus abſorbed, roſe again in the Phalerus. Laſtly, there ſeems to be an Error in the Text of Heſychius, where he ſays that the Water of the Clepſydra is carried under Ground the Space of twenty Stadia: For the Diſtance from the Acropolis to the Phalerus is pretty exactly 37 Stadia. May we not therefore ſuſpect, that the original reading was 37 expreſſed by the Characters ΛΖ; and that theſe, by the Inaccuracy of the Tranſcriber, might be changed into ΚΔ the Characters which expreſs 20? Thucydides [Book II. Section XIII.] makes the Length of the Phaleric Wall 35 Stadia, and from the Temple of Æſculapius to the Beginning of the Phaleric Wall, muſt have been at leaſt 2 Stadia. Heſychius therefore with the Correction here propoſed, will agree with Thucydides, as he will alſo with our actual Survey.

[*a*] 'In eodem Hemiſphærio medio, circum Cardinem, eſt Orbis Ventorum 'octo; ut Athenis in Horologio quod fecit Cyrrheſtes.' *Varro, de Re Ruſtica, book* 3. *Chap.* 5.

'In the middle of the ſame Hemiſphere, round the Axis, is the Circle of 'the eight Winds, as at Athens in the *Horologium* which Cyrrheſtes made.'

[*b*] Pliny ſpeaking of the Water-dial erected at Rome by Scipio Naſica, ſays, 'idque Horologium ſub tecto dicavit.' *Nat. Hiſt. Book* 7. *Chap. laſt. See likewiſe Vitruvius, Book* 9. *Chap.* 9. *And Heſychius on the Word Clepſydra. already cited.*

(*c*) ὡρῶν δὲ ὀντῶν ὁρκίσεως, τὸν μὲν ὕδατος ἢ μηχάματος [ἔστιν μηχανήματος] τὸν δὲ ὑπ' ἡλίου ἐπιδεικνύμενον. *See Lucian in his Hippias.*

'And the Hours are here exhibited in two Manners; one by Water and 'Sound; [or by Water and a Machine] the other by the Sun.

[*d*] Pliny informs us, on the Authority of Varro, that the firſt Dial ſet up for public Uſe at Rome, was brought from Catania in Sicily; and was placed on a Column near the Roſtra, by the Conſul M. Valerius Meſſala, in the Year of Rome 491: But as this Dial had been projected for a more Southern Latitude, it did not ſhew the Hours with exactneſs, when it was placed in the Roman Forum; ſuch as it was however, the Romans regulated their time by it for the Space of ninety nine Years, when Q. Marcius Philippus, who was Cenſor with Lætius Paulus, cauſed another Dial made with greater Accuracy, to be erected near the old one: This Preſent, Pliny obſerves, was very acceptable to the Romans: But ſtill in cloudy Weather the preciſe Time of Day could not be aſcertained. Five Years afterwards indeed, this Defect was remedied; for then Scipio Naſica, the Colleague of Lænas, introduced a Method of dividing the Night as well as the Day into Hours, by means of Water; and having conſtructed a machine for that Purpoſe, which Pliny calls an Horologium and ſays it was under a Roof, he dedicated it, in the Year of Rome 595. or 158 Years before Chriſt. *See Pliny's Natural Hiſtory, Book* 7, *Chap. the laſt.*

Hour

Hour of the Day; and ſerving to regulate whatever Buſineſs depended on the Obſervation of them; would have anſwered its intention very imperfectly, without ſome ſuch Contrivance as a Clepſydra. The Opinion that ſuch an Inſtrument has been placed in this Tower, was firſt ſuggeſted by the Channels on the Pavement; but whatever was the Uſe of theſe Channels, it is certain that they are only the Remains of ſomething which has formerly been more conſiderable; and the Accuracy with which they are wrought is ſome Indication, that great Exactneſs in the Execution was thought neceſſary to effect that Purpoſe, whatever it might be, towards which they were originally deſigned to contribute.

Another obſtacle ſtill remained, which it was neceſſary to remove, before the Delineation of this Building could be completed; for the whole Figure of *Libs* or the South West Wind, and half the Figure of *Notos* or the South Wind, were concealed in the Wall of a neighbouring Houſe; which the Owner was prevailed on to pull down, and theſe Sculptures were then diſcovered perfect and unhurt. The ſame Perſon when he rebuilt the Houſe, agreed for a ſmall Conſideration to leave ſome Space between that and the two Figures; and even conſented that a Window ſhould be left in the Wall on that Side, through which they might be conveniently viewed by any future Traveller.

## PLATE I.

A View of the Tower of the Winds in its preſent Condition, taken from a Window in the Houſe of the *Mudcereeſs Effendi*. Over the Door-Way of this Building and on each Side of it, are evident Traces of the Entablature and Pediment which formerly adorned it; theſe will be referred to and explained at Plate VII. and Plate VIII. The diſtant Rock with the Building on it, repreſents Part of the Acropolis or Fortreſs of Athens. The Turk with long Hair, whoſe Back is turned to the Spectator, is the *Sheik Muſtapha*; chief of thoſe Derviſhes who perform the circular Dance in the Tower of the Winds; on the Top of which, in a Cavity to be deſcribed at Plate VI. he has by way of Ornament, placed a large wooden Model of his Turban. The Female Figures repreſent a Chriſtian Matron of diſtinction, accompanied by three of her Daughters and her Servant Maid; the Matron is in the Habit proper to her Age and Station, it is extremely ſhort-waiſted, and is generally made of Scarlet Cloth: two of her Daughters, who are marriageable, are veiled, and walk behind her; the third, who is very young, is under the Care of the Servant-Maid. In the white Wall which is immediately behind theſe Figures, may be obſerved a darkiſh horizontal Line from which ſome Herbs or Weeds are growing: The Darkneſs of that Line and the Growth of the Weeds, is occaſioned by Leakage from the Water-pipes which are inſerted in that Part of the Wall; by theſe Pipes, the brackiſh Stream whoſe Sources are at the Foot of the Acropolis, is conveyed towards the principal *Moſchea*.

The Gate, through which the Horſes are coming, leads into the *Bazar* or Market Place, which you here enter cloſe by the principal *Moſchea*. On the Fore-Ground of this View is a Wall, in which may be obſerved ſeveral Fragments of Statues, and ruined Mouldings of Architecture.

## PLATE II.

The Plan of the Tower of the Winds. A, the preſent Entrance, which is under the Figure of *Kaikias*. B, the Entrance under the Figure of *Skiron*, before which the Level of the Street is raiſed to the Top of the Door-Caſe: here the Steps before the Door, the Columns, and many other particulars relating to this Building were diſcovered. C, the additional Building under the Figure of *Notos*, which communicated with the inſide of the Octogon Tower, by means of an Aperture in the South wall; this Aperture from the remains of a Fillet which ſurrounded it [ſee Fig. IV.] appears to have been ſmall and rectangular; but its exact Dimenſions cannot now be determined, that part of the wall being broke away and the Aperture enlarged, purpoſely, it ſhould ſeem, to gain a more eaſy admiſſion to the inſide of this additional Building. The Pavement within the Tower being lower than the Threſhold of the Door, you deſcend to it by the Step L.

The Marks and Channels on the Pavement admit of little Explanation: it may however be obſerved that the circular Hole in the Center, communicates with a ſubterraneous Paſſage marked by the two parallel doted Lines D E, F G.

Each external Face of the Octogon Tower conſidered without its Ornaments, is one perpendicular Plane from top to bottom; but on the inſide it is otherwiſe, for that part of each Face which is above the denticulated Cornice [ſee Plate IV.] projects two Inches over the Part which is between the ſaid Cornice and the Pavement. The loweſt of the interior Cornices is interrupted by the two Doors, and breaks off on each Side of them in a very obtuſe Angle: and the upper Cornice or Entablature ſupported by eight Columns, as likewiſe the Faſcia on which thoſe Columns ſtand, are circular. So far therefore as the Plan regards theſe Particulars which are on the inſide of the Tower, it is neceſſary to divide it into four Parts. The firſt Part from *a* to *b*, is one fourth of the interior Surface of the Wall immediately above the Pavement; the ſecond from *b* to *c*, is one fourth of the interior Surface immediately above the lower Cornice; here the greateſt Projection of this Cornice is marked by a ſingle Line, and the manner of its breaking on each Side of the Door-ways is alſo ſhewn: The third Part from *c* to *d*, is the interior Surface of the Wall above the ſecond Cornice; the Projection of this Cornice is alſo marked with a ſingle Line: The laſt Part from *d* to *a*, is the remaining fourth of the interior Surface; on this is marked the circular Band or Faſcia on which the eight Columns are placed, with the Plans of two of thoſe Columns.

## PLATE III.

The Elevation of the Tower of the Winds. It has been already ſaid, that the Triton and the conical Marble on which he is placed, are added from the Deſcription of Vitruvius: And it is neceſſary to ſay further, that the Capitals here given to the Columns of the Portal, although they were found among the Ruins of this Building, did perhaps never belong to it; for the upper Part of the Shafts of theſe Columns are broken off, and it is not poſſible to be certain how they finiſhed. This Kind of Capital has been in frequent Uſe both at Athens and in other Parts of Greece, and that which ſupports the Triton at the Top of the Roof, a conſiderable Fragment of which remains, evidently appears to have been of this Species; that is, the upper Range of Leaves was not divided like the Acanthus, or like any other of the Foliages proper to the Corinthian Capital, but were ſmooth and reſemble what our workmen call Water Leaves. The Fragment of this Capital and the Cavity in which it was originally placed, will be particularly deſcribed in Plate VI. The kind of Baſe which ſupports this Capital and terminates the Roof, is the only Moulding which is ſupplied here without due Authority for its Form.

## PLATE IV.

A Section of the Tower of the Winds. This will be ſufficiently underſtood by what has been ſaid to explain Plate II. All the Space from the Pavement to the Top of the Cornice A, was filled with Dirt and Rubbiſh, among which ſeveral human Bones were found: and over all this, the Deal Floor was laid ſo as to conceal the Cornice A. As the Greeks bury in their Churches, the human Bones found here ſeem to indicate that this has once been a Chriſtian Church.

## PLATE V.

The external Mouldings of the Tower of the Winds. The Lion's Head on the Cymatium is perforated and ſerves as a Spout to carry off the Rain-water; there are three of them on each Face of the Octogon.

Fig. II. A Section of the uppermoſt of the three Steps which form the Baſis or Stereobata on which this Building ſtands, as alſo of the Torus and Fillet immediately above the uppermoſt Step.

PLATE

## PLATE VI.

Fig. 1. A quarter of the Roof of the Tower of the Winds; it is of Marble and cut into the form of Tiles. (*a*) A A, a circular Cavity on the top of the Roof, in which the Capital to be deſcribed at Fig. 3. was moſt probably placed. B B B, Holes which communicate with the Lions Heads on the Cymatium, and convey the Rain Water through their mouths.

Fig. 2. A Section of half the aforeſaid Roof. A A, half the circular Cavity on the top of the Roof. B, half the Capital to be deſcribed at Fig. 3, placed in that circular Cavity. The dotted Line C C is a continuation of the Roof and ſupplies that part of it which is at preſent deſtroyed. This Line is drawn, to ſhew how much of the Capital marked B was originally concealed when the Roof was entire.

Fig. 3. The Fragment of a Capital marked B in the preceding Figure, and which in Plate III. of this Chapter is, with ſome reſtorations, made to ſupport the conical Marble and the Triton. We found it, when we firſt arrived at Athens, thrown out of its place but ſtill lying on the lower part of the Roof of this Tower; from whence ſome of the Derviſhes children afterwards rolled it down: It now ſerves for a Seat, and is placed at the Derviſhes Door. But it is obvious that it ſtood originally as we have repreſented it in the III. and IV. Plates of this Chapter, and alſo in Fig. 2. of the preſent Plate. For the lower part of it marked B, tho' rudely wrought, is round, and exactly fits the circular Cavity on the top of the Roof marked A A in the two preceding Figures. Beſides, if we place it in this Cavity, and complete the upper Surface of the Roof by continuing the dotted Line C C, Fig. 2. till it interſect this Fragment, the round ruder part of it which was concealed by the Roof, will, by that interſection, be exactly divided from the more finiſhed octogonal part which was expoſed to View. It may likewiſe be obſerved, that the octogonal form of this part of the Capital, does in a particular manner render it an Ornament perfectly ſuitable to the place aſſigned it; ſince on that account, its Angles would properly coincide with the diviſions of the Roof, and its Faces would correſpond with thoſe of this Octogon Tower.

## PLATE VII.

Fig. 1. The Capital and Entablature of the Portico before the Door.

Fig. 2. A Fragment of the Dentells belonging to the Cornice of this Entablature.

Fig. 3. The Profile of the Cornice belonging to the circular Projection under the Figure of NOTOΣ. This Cornice, an aſtragal only excepted, is compoſed of the ſame Mouldings with that of the Entablature.

Concerning Fig. 1. it has already been obſerved that conſiderable Remains of both the Columns ſtanding before the North-Weſt Door, were diſcovered in their original ſituation; they are without Baſes, and their Flutings are ſingular. The fragment of a Capital of the ſpecies here repreſented, was found on digging about this Building. It correſponds as well to the fragment on the top of the Roof, as to the general ſtyle of ornament which prevails throughout this Tower. Such Capitals are frequent as well at Athens as in other Parts of Greece. Altho' we do not find, that any example of them has been hitherto publiſhed.

The Authorities for the Entablature are as follow: The Architrave and Frize are taken from the Stone, a Section of which covered with Dotts is given in the following Plate. The Veſtiges of four ſuch Stones are ſtill remaining, one end of each is viſible on the inſide of the Tower, for they are inſerted the whole thickneſs of the Wall; the other ends, broken as they are, do nevertheleſs project ſomewhat from the ſurface of the Wall, and retain very perfectly the Profile of the Architrave and Frize.

There is one of theſe Stones on each Side of either Door-Way, two of them are thus repreſented in Plate I. of this Chapter: they are likewiſe expreſſed by Mr. Dalton, and by Monſ. Le Roy (very negligently indeed by the latter) in their Prints of this Building.

(*a*) This contrivance of covering Edifices with Marble wrought into the form of Tiles, appeared to the Ancients ſo uſeful a piece of ingenuity, that they judged the Author of it worthy of having his name recorded in an Inſcription which ſecured to him the honour of this Invention. Pauſanias tells us that he was of Naxos, that his name was Byzes, and that he lived in the time when Alyattes reigned in Lydia, and Aſtyages the ſon of Cyaxares reigned over the Medes; or about 580 years before the Chriſtian Æra: which makes him contemporary with Solon the Athenian, and Tarquinius Priſcus King of the Romans. *Pauſanias, Book 5, page 398.*

No Part either of the Cornice or Pediment remain in their proper Places; theſe were eaſily thrown down, becauſe the Stones out of which they were formed, did not like the laſt mentioned make part of the Wall; but the ſurface of the Wall being ſomewhat ſunk to receive them, they were very ſuperficially inſerted or bedded in it. As this part of the ſurface of the Wall appears to have fitted very exactly with the Profile of the Cornice, and the Pitch of the Pediment; it was thought ſufficient authority for reſtoring them both in Plate III. eſpecially as many Fragments were found on digging here, that exactly fitted thoſe Traces of the Cornice which ſtill remain cut in theſe Walls. One of theſe Fragments is given at Fig. 2. of this Plate.

Mr. Dalton, tho' his Print is deſigned only as a Sketch, has faithfully expreſſed the general form of the Traces of this Cornice and Pediment, but they are ſtrangely miſrepreſented by Monſ. Le Roy, in the Prints he has given of the Tower of the Winds.

## PLATE VIII.

The Capital of one of the Antæ, with the Veſtiges of the Entablature and the Door-Caſe. This Capital is deſtroyed, but the Traces of it remaining on the Wall againſt which it profiled, indicate that it was of this form. The dotted Stone immediately over this Capital, is the Section of the Architrave and Frize, which was referred to in the deſcription of the laſt Plate; over this is a ſhaded Profile, repreſenting the Traces of the Cornice which ſtill remain cut into the ſurface of the Wall, as was explained in the foregoing Plate. The Mouldings of the Door-Caſe and thoſe of the internal Face of the Architrave are not ſo much defaced, as to prevent their Meaſures and Profiles from being exactly determined.

## PLATE IX.

The internal Mouldings of the Tower of the Winds.

Fig. 1. The lower Cornice.

Fig. 2. The ſecond Cornice, enriched with Dentels and Modilions.

Fig. 3. The Soffit of the ſecond Cornice.

Fig. *3. The ſame Soffit on a leſſer ſcale, ſhewing the form of the angular Modilions, and of the irregular Pannels on each ſide of them.

Fig. 4. The circular Faſcia, with the inferior part of one of the Columns which it ſupports, likewiſe the Capital and the Entablature of thoſe Columns.

Fig. 5. Explains the manner in which the cabled part of the Flutings on thoſe Columns are terminated.

## PLATE X.

Three of the eight Dials on the Tower of the Winds. Under the word ΝΟΤΟΣ is that on the South Side; under ΕΥΡΟΣ is that on the South-Eaſt Side; and under ΑΠΗΛΙΩΤΗΣ, that on the Eaſt Side of the Tower.

## PLATE XI.

Two more of the eight Dials. Under the word ΚΑΙΚΙΑΣ, is that on the North-Eaſt Side; and under the word ΒΟΡΕΑΣ, that on the North Side of this Tower. The Lines on the three remaining Dials are the reverſe of thoſe on the South-Eaſt, the Eaſt, and the North-Eaſt Dials already mentioned; all theſe Lines are very entire, and the Cavities in which the Gnomons were fixed, are not much injured; but the Gnomons themſelves are deſtroyed.

It is obſervable that not only the Hours of the Day, but the Solſtices alſo, and the Equinoxes are projected on theſe Dials; and that the longeſt as well as the ſhorteſt Days, are divided alike into twelve Hours.

The eight following Plates are copyed from the Sculptures which repreſent the eight Winds; and becauſe many Perſons who are likely to become our Readers, have wiſhed that ſome notice ſhould be taken of Monſ. le Roy's account of theſe figures; their deſire ſhall here be complyed with. In doing this

this we ſhall therefore, immediately after the account given of each Figure, ſubjoin Monſ. le Roy's deſcription of it, together with what Wheler or Spon have ſaid on the ſame ſubject, that our Readers may have an opportunity of comparing them. By this compariſon it will be ſeen, that if Monſ. le Roy owes a great deal to his copying their relation ſo faithfully, he has by that ſort of exactneſs been alſo led into many miſtakes.

To avoid repetition in the deſcription of each particular Wind, we ſhall here obſerve in general, that the Sculptor has given Wings to all theſe Figures; *Libs* and *Zephyrus* only appear with their Legs naked, all the others he has repreſented wearing a kind of Buſkin; and he has diſtinguiſhed each Figure, *Eurus* only excepted, by ſome particular Symbol. In the following deſcription of them, the effects of theſe Winds on the Climate of Athens, are remarked, ſo far principally as relates to the Symbols which characterize them.

## PLATE XII.

BOREAS, The North Wind; is cold, fierce and ſtormy. At Athens, from the ſituation perhaps of ſome Rocks and Grottos, it makes a loud, hollow Noiſe, greatly reſembling the ſound of a Conch-ſhell when you blow through it; the Sculptor was probably induced from ſuch reſemblance of ſound, to place a Conch-Shell in the hand of this Figure. He is repreſented an old Man looking full on the Spectator, and is more warmly cloathed than any other of theſe Figures except *Skiron*; for over the Tunic or cloſe Garment which deſcends to his knees, he has a ſhort Jacket with ſleeves that cover his Arms quite down to his Wriſt. His under Tunic is perhaps the *Exomis*, as that with the ſleeves to it, may be the *Cheirodota*, and his Cloke or Mantle, the *Chlamys* of the Ancients.

Monſieur Le Roy deſcribes it thus, '*Boreas*, ou le Nord, qui 'eſt à gauche de *Sciron*, eſt un *vieux Barbon avec des bottines aux 'jambes, & un Manteau dont il ſe cache le viſage pour ſe garantir 'du Froid.'*

Wheelers Tranſlator beſtows the epithet of *vieux Barbon* on this Figure, and deſcribes it almoſt in the ſame words with Spon, who ſays: 'ce Vent là vole très vîte *avec des bottines aux jambes, & un 'manteau dont il ſe cache le nez pour ſe garantir du froid.* Il ne porte rien.'

None of theſe Gentlemen, have obſerved the Conch-Shell which is in the Hand of *Boreas*: and they are quite miſtaken, when they ſay, he hides his face in his Mantle. It is indeed the figure of *Eteos*, that they have here deſcribed under the Name of *Boreas*: which ſeems to prove, that Wheler and Spon did not make all their deſcriptions on the ſpot, but wrote their Notes by memory. To this we muſt attribute, the ſeveral miſtakes they have committed in relation to theſe Figures. Theſe miſtakes, we ſee, in this and in moſt other Inſtances, are repeated by Monſieur Le Roy.

## PLATE XIII.

KAIKIAS or *Cæcias*, the North-Eaſt Wind; is Cloudy, Wet and Cold; Snow, and at ſome Seaſons, Hail and Tempeſt accompany this Wind. The figure which repreſents it, is an old Man with a ſevere Countenance; He holds with both his Hands a circular Shield, from whence he ſeems prepared to rattle down a ſtorm of Hail; the inſide of it is turned to the Spectators; the Handle in the middle of it, proves to be a Shield.

'*Cæcias*,' ſays Monſieur Le Roy, 'ou le Nord-Eſt, &c. eſt un 'Vieillard *qui tient dans ſa main un plat d'Olives qu'il renverſe.* 'Pour ſignifier peut-être que ce Vent eſt nuiſible à ce 'Fruit.'

Wheelers account of this Figure is thus rendered by his French Tranſlator: '*Cæcias*, ou le Vent de Nord-Eſt, &c. eſt repreſenté 'comme un vieux Barbon, *qui porte un plat d'Olives, qu'il renverſe*, '&c. je croirois que ce vent eſt ainſi repréſenté parce qu'il eſt 'ennemi des Olives,' &c.

But it is inconteſtibly a Shield, and not a Diſh which *Cæcias* holds, and it is much more probable, that the Contents are Hail Stones than Olives.

## PLATE XIV.

APELIOTES, the Eaſt-Wind; brings a gradual gentle Rain, and is a great friend to Vegetation. The Sculptor has repreſented this Wind, by the figure of a young Man, with his hair flowing in every direction, he has a fine open Countenance, and holds with both Hands, the Skirt of his Mantle filled with va-

riety of Fruit, a Honey-Comb and ſome ears of Corn; this Wind is ſuppoſed at Athens to contribute to Fertility and Abundance, or as *Derviſh Muſtapha* uſed to expreſs himſelf; 'this is a divine Wind, it wafts the bleſſings of God to us from Mecca.'

Monſ. Le Roy ſays, '*Apeliotes* ou le Vent de Levant; eſt exprimé par *la figure d'un jeune Homme avec des Ailes, portant dans le pli de ſon Manteau des pommes de grenades, et toutes ſortes de fruits, pour montrer que ce Vent rendoit le Pays fertile.*'

Wheler's Tranſlator deſcribes this Wind in the following words. '*C'eſt la figure d'un jeune homme avec des Ailes, portant dans le pli de ſon Manteau des pommes, de citrons et des grenades, et toutes ſortes de fruits, pour montrer que ce vent rendroit ce Pays fertile,*' &c.

Neither Wheler nor Spon have mentioned the ears of Corn or the Honey-Comb which Apeliotes carries in his Mantle. Monſ. Le Roy has likewiſe omitted them.

## PLATE XV.

EURUS, the South-Eaſt Wind; which at Athens is ſultry and gloomy, and brings much Rain. It is repreſented by an old Man with a moroſe Countenance; he is, more than any other of theſe Figures, wrapt up in his mantle; his right arm and hand is entirely hid in one part of it, and the other part which conceals his left arm, is held up before his face; his Veſt is conſiderably longer than that belonging to any other of theſe Figures.

But Monſ. Le Roy, who with Wheler and Spon has really deſcribed this Figure when he ſhould have deſcribed *Boreas*, here tells us that *Eurus* is naked. '*Euros*, ſays he, ou le Vent de Sud-Eſt, '*a des Ailes; il eſt nud et ne porte rien.*'

Both Wheler and Spon are ſtrangely miſtaken in their deſcription of *Eurus:* the words by which Wheler's Tranſlator has expreſſed him, are, 'il eſt repréſenté en jeune homme, *avec des Ailes, nud, et ne portant rien.*'

## PLATE XVI.

NOTUS, the South Wind; is ſultry and very wet. The Sculptor has repreſented this Wind, by the figure of a young Man emptying a Jar of Water.

## PLATE XVII.

LIBS, the South-Weſt Wind; blows directly acroſs the Saronic Gulf, full on that ſhore of Attica which extends from the Iſthmus of Corinth, to the Promontory of Sunium; and right into the Piræus. This Wind is repreſented by the figure of a robuſt Man, bearing in his hands the Apluſtre (*a*) of a Ship, which he ſeems to puſh before him; but whether this ſymbol denotes the facility with which Ships by means of this Wind enter the Piræus; or whether it characterizes him a deſtroyer of Ships, as that Coaſt of Attica (*b*) becomes a dangerous Lee-Shore when this Wind blows, is not perhaps eaſily determined.

Wheler and Spon have not deſcribed the Figures which repreſent theſe laſt mentioned Winds, *Libs* and *Notus*; nor indeed was it poſſible they ſhould; they did not ſee them; for when Wheler and Spon were at Athens, theſe Figures were incloſed in the Wall of a Houſe adjoining to the Tower of the Winds. Monſ. Le Roy found this Obſtacle removed, and might have ſeen them to advantage, but he has nevertheleſs omitted the deſcription of them; he tells us however, that theſe Figures likewiſe have Allegories; but adds, that he could not diſtinguiſh them, ſo well as he has diſtinguiſhed the others.

(*a*) The Apluſtre, or as the Grecians called it, the Aphlaſton, is mentioned by many ancient Authors; and is repreſented in many of the ancient Sculptures and Paintings. By them we find, that the Apluſtre was generally placed on the upper extremity of the Ships ſtern; but its uſe does not ſeem to be any where clearly deſcribed.

(*b*) Herodotus relates that after the battle of Salamis, the greater part of the broken Veſſels of Xerxes's Fleet were driven by a Weſterly Wind to the Shore of Colias in Attica. See Herodotus, Book VIII. Now the Promontory of Colias is part of that Shore which it is already obſerved, exactly faces Libs or the South-Weſt Wind. In another part of the ſame Book VIII, we find that the Grecians returned to Salamis (where they had before brought all the Wreck, which continued floating about that Coaſt) and having firſt ſeparated that part of the Perſian ſpoils, which they deſigned to dedicate to the Gods, they divided the reſt of the booty amongſt themſelves. That part of the Spoils which they dedicated to Apollo at Delphi, was formed into a Statue twelve Cubits high, holding the Prow of a Ship in his hand. Theſe Spoils were perhaps, the brazen Beaks and Apluſtra of the ruined Perſian Ships, and the Statue formed out of them might be the figure of Libs, the Wind which had driven thoſe Wrecks on the Coaſt of Attica. The Apluſtre with which Libs is here figured on the Tower of the Winds, may be deſigned to commemorate the ſame Event. But this, it muſt be owned is mere conjecture.

PLATE

## PLATE XVIII.

ZEPHYRUS, the West Wind; in the Summer brings very sultry Weather, but in the Spring is pleasant, warm, and favorable to Vegetation. He is here figured a beautiful Youth, with a pleasing and benign Aspect, and seems to glide on, with the easiest, gentlest Motion; he is the only one of these Figures represented without a Tunic or Vest; he is indeed entirely naked except his loose Mantle, the skirt of which is filled with Flowers.

Monf. Le Roy describes this Wind as follows: '*Zéphyros*, ou 'le Vent d'Ouest, &c. est représenté en jeune homme, *l'estomac* '*et les jambes nues*, portant des fleurs dans le devant de son Manteau; 'ce qui exprime, apparemment, que ce Vent est doux à Athénes, & 'favourable aux fleurs.'

Spon tells us: '*Zephyrus*, &c. est le Vent d'Occident, Ouest ou 'Ponente, il est jeune, *et a l'estomac et la jambe à nud.* Il présente 'des fleurs dans le devant de son Manteau, &c. Aussi est-ce un vent 'doux & agreable, qui est ami des fleurs,' &c.

But when these Gentlemen say, the Stomach and Legs of *Zephyrus* are naked, they do not duly express that he has neither Tunic nor Vest, and that he is quite naked except his loose Mantle.

## PLATE XIX.

SCIRON, the North-West Wind; the dryest which blows at Athens. This Wind is extremely cold in Winter, but in the Summer is scorching, violent, and accompanied with fierce and frequent Lightnings; it does great Mischief to all vegetable Productions, and affects the Health of the Inhabitants. There is an Aire of Languor in the Countenance of this Figure. His upper Tunic is like that of *Boreas*, very short and has Sleeves which reach to his Wrist; the Vase he holds is of a form very different from the Water-Jar in the Hands of *Notus*, which would indeed be a very improper Symbol for this dry Wind; his Vase is curiously wrought, and probably represents a brazen Fire-Pot (*a*); from whence he may be supposed to scatter Ashes and burning Coals, expressive of the drying and scorching Quality of this Wind, and of the frequent Lightnings which attend it.

Monf. Le Roy says, that '*Andronicus* répesenta *Schiron* ou le 'Nord-Ouest, &c. avec un Manteau & des bottines, parceque ce 'Vent est froid; *le Vase plein d'eau qu'il renverse*, exprime peut être 'aussi qu'il est pluvieux.

Spon tells us that this Figure of *Sciron*, 'porte de même que le 'Vent du Nord, une Veste & des bottines, mais il à outre cela *une* '*Vase d'eau renversé à la main*: ainsi il falloit que ce Vent de *Nord-* '*Ouest* ou *Maestro* fut pluvieux à Athénes,' &c.

That is, they suppose *Sciron* to have a Water-Pot in his Hand, and to be a rainy Wind; which must be a Mistake, because it never rains at Athens with a North-West Wind. Monf. Le Roy describing the Dress of this Figure, differs from Spon; for instead of a *Vest* and Buskins, he gives him a *Mantle*, and Buskins; '*because*,' says he, '*this Wind is cold.*' But this Conclusion from the Dress he has given *Sciron*, does not seem to be just; for the South and South-East Winds are likewise figured each of them with a Mantle and Buskins. They are notwithstanding, two of the most sultry Winds that blow there.

Thus much for Monf. Le Roy's Description of the Winds: in which it must be observed, that his exact Agreement with Wheler and Spon, in so many of their peculiar Omissions and Errors, and even in their turn of Expression, is somewhat marvellous. In one point however, he expressly contradicts those Gentlemen, for he says, '*the Sculpture of these Figures is very indifferent.*' Does this satisfy his Readers Curiosity? or excuse his Neglect of making accurate Prints from these Figures, which are really excellent for their Sculpture, and the Characters of their Heads are admirable. They are moreover singularly curious for the subjects they represent.

Monf. Le Roy in the first Part of his Book, has given a Description of this Building accompanied with a View of it in its present State; and in his second Part, he has given two Plates which exhibit the Roof, the Elevation, the Plan and the Section of this Building.

(*a*) Ἔστι δὲ ἀγγεῖα, οἷς τοὺς ἐμπύρους ἄνθρακας κομίζουσιν. *There are likewise Vases in which they carry burning Coals.* Jul. Poll. Onom. Book VI. 89. See likewise Hesychius on the Word Πύραυνος. which he says is the name of *the Vase in which they carry Fire.* Jul. Poll. seems to call the same Vessel Πύραυνον. Book X. 104.

(*b*) La Sculpture même de ses Figures est très médiocre, quoique MM. Spon & Wheler en parlent différemment. *Even the Sculpture of its Figures is very middling, altho' MM. Spon and Wheler talk differently of it.* Monf. Le Roy, P. I. Page 27.

In his View of it are ſeen three of the Figures repreſenting the Winds; here we ſhall find, that his Delineations of them are as inaccurate, as his Deſcriptions. That Figure which appears in Front, Pl. XIV. he informs us, repreſents *Sciron* or the North-Weſt Wind; in this the uppermoſt Veſt with Sleeves is omitted, and of Conſequence the Arms are naked; beſides this, the Poſition of the Legs is changed, and an Arm is added which is not in the Original. On the right Hand of this Figure, ſays Monſ. Le Roy, is *Zephyrus*, and on the left *Boreas: Zephyrus*, he tells us in his Deſcription, is a young Man with his Stomach and Legs naked, carrying Flowers in his Mantle: but in this View, he has repreſented him with a venerable Beard, clothed in a Veſt and without his Mantle; when in the Original he has a Mantle and no Veſt. The Figure of *Boreas* like the former bears little Reſemblance to the Original; the Poſition of the Head, the Legs and the Arms, are very different from it; he has moreover omitted his Conch-Shell, his uppermoſt Veſt, and his Mantle.

On the Cymatium of the Cornice, human Faces are placed by Monſ. Le Roy; theſe he ſuppoſes repreſent the twenty-four Winds into which the Romans divided their Compaſs. As they are very entire, it might eaſily have been diſcovered that they are not the Heads of Men, but of Lions; and that they only ſerve for Spouts.

The Lines drawn in his View to repreſent the Sun-Dials, greatly reſemble the little ſlight Prints in Wheler's and Spon's Voyages; but they give no idea of the Original.

On the right Hand of the Tower, Monſ. Le Roy has introduced the Houſe which we built in this Place, that which we found ſtanding here having been demoliſhed by us, in order to copy the Figures of *Libs* and *Notus*; this Houſe he has repreſented with due Exactneſs. On that ſide of it which faces the Tower, is the little Window which we made, purpoſely to give future Travellers, a diſtinct View of thoſe Figures; this he has likewiſe expreſſed with ſufficient Accuracy, but has not availed himſelf of it, to View and deſcribe theſe Figures.

In the ſecond Part of Monſ. Le Roy's Book, there are two Plates which relate to this Octogon Tower; that numbered XXVII, exhibits the Roof and the Elevation; that numbered XXVIII, the Plan and Section. His Plan of the Roof is terminated by Lines which form an Octogon, and repreſent the extreme Projection of the Cymatium on which the Lion's Heads are placed. Now, the Space between this Octogon and the Baſe of the Pyramidal Roof is in Monſ. Le Roy's Repreſentation one Plane; but in the Original it is compoſed of eight Planes; and the Interſections of theſe Planes form eight Angles, each of which lies perpendicularly over one of the Angles of the Octogon Tower. The Edge which is raiſed on the Extremity of theſe Planes, to hinder the Rain-Water from running off alike in every part; and the Perforations made in it, to carry that Water thro' the Lion's Mouths, are unnoticed by him. The Baſe of the Pyramidal Roof is a Polygon of twenty-four Sides, exactly as Monſ. Le Roy has made it; but his Diſpoſition of thoſe Sides is wrong, for in the Original, three of them entire are placed over each Face of the Octogon; whereas he has placed two whole Sides, and two half Sides in thoſe Spaces; ſo that the Angles fall where the middle of the Sides ſhould be, and of conſequence the Middle of his Sides where the Angles ſhould be; and if Lines are drawn from the Center of the Polygon, thro' thoſe Angles ſet in their original Poſition, they will biſſect the Sides of Monſ. Le Roy's Polygon, as they will likewiſe the Angles at the Center of it; and not one of thoſe Lines ſo drawn, will tend to any Point of Monſ. Le Roy's imaginary Compaſs. His Conjecture therefore concerning the twenty-four Winds is without Foundation; and the Facts which he has alledged in Support of this Conjecture, do, when truly repreſented, abſolutely deſtroy it.

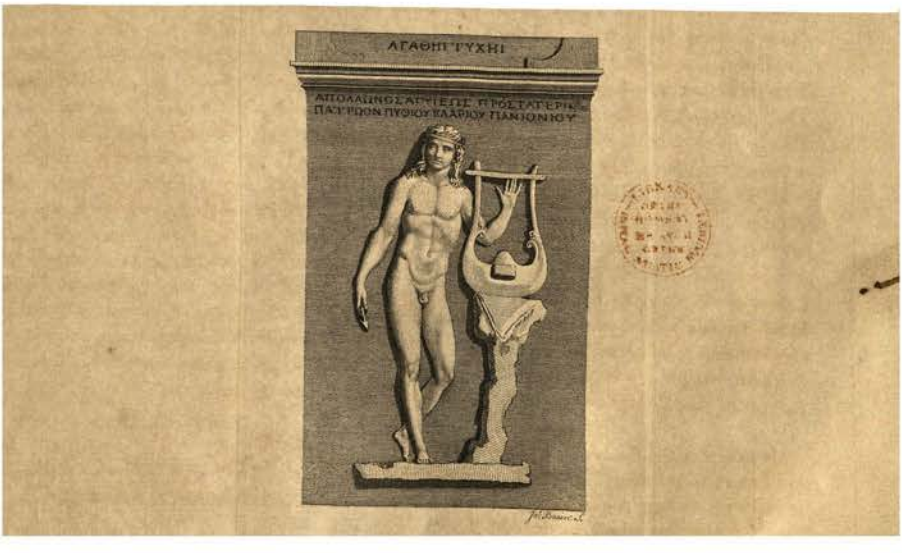
He has made the Faces of his Pyramidal Roof quite plain, altho' in the Original they are each divided into five Parts imitating Tiles. He has omitted the Cavity at the Top of the Roof, and has ſupplied its place with a large round Stone, which is not there, and for which he has no Authority. He has not given the Meaſures of any part of this Roof.

It

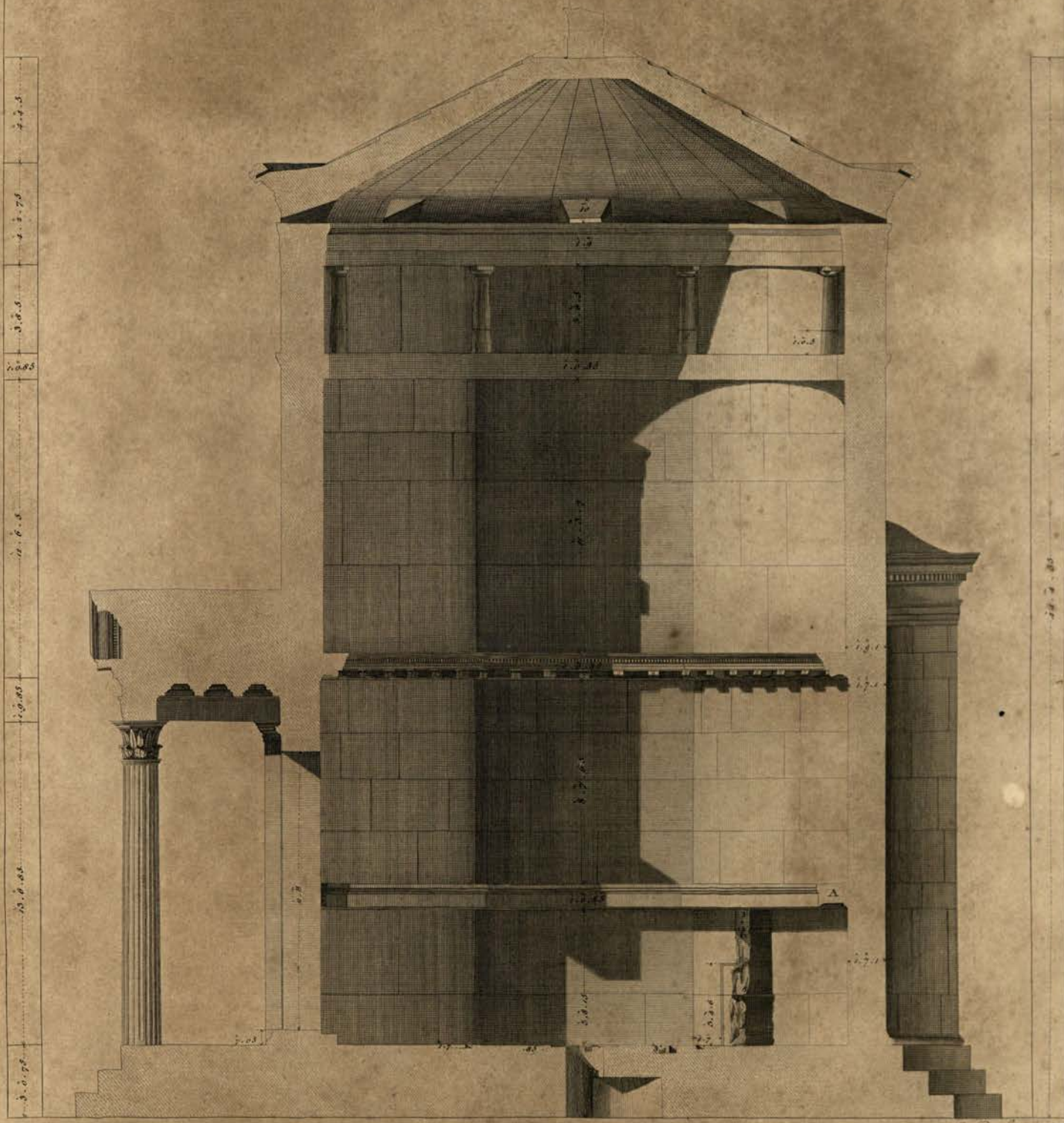
It now remains to conſider his Plan, Elevation and Section of this Building; in theſe, the Omiſſions ſeem to claim particular Notice; they are as follows: 1. The three Steps which form the Baſis of this Building. 2. The Door-way under the Figure of *Sciron*, altho' it is obſerved by Spon (*a*). 3. The Antæ and the Columns before the Doors. 4. The additional round Building under the Figure of *Notus*. 5. The Moulding immediately above the Steps or Baſis of the Building. 6. The little Apertures or Windows, which are ſituated over the Figures of the Winds; there is one of them on each Face of the Octogon. 7. He has omitted the Diviſion of the Roof into Tiles. 8. He has omitted the Sun-Dials. 9. The Step by which you deſcend to the inſide Pavement. 10. He has not expreſſed the different Thickneſs of the Wall above and below the denticulated Cornice. 11. He has omitted the Cavities and Channels on the Pavement, altho' he found the Pavement cleared at our Expence, from the Rubbiſh which had formerly covered it, and altho' a Trap-Door was left in the new Flooring, purpoſely to accommodate Travellers with a View of theſe Channels and Cavities. 12. He has omitted the lower Cornice on the Inſide of this Building. To theſe may be added, that he has not given any proper Profile of the Mouldings, nor indeed the particular Deſign of any Part which might enable his Reader to judge with Preciſion, on the Merits of this curious Building.

Concerning his meaſures it may be ſaid that they are in general very inaccurate; for Inſtance, the circular Faſcia which ſuſtains the ſmall fluted Columns on the Inſide of this Building, is in the original 1 Foot 0, $\frac{7}{12}$ Inch, to this he aſſigns only 9 Inches of the Pariſian Foot, which is about 9 ½ Inches of the Engliſh Foot; his Meaſure is therefore more than 3 Inches too ſmall. The Height of the Entablature which is ſupported by thoſe ſmall fluted Columns, meaſures 1 Foot 9 Inches in the Original; to this he has given only 7 Inches of the Pariſian Foot, or he makes it equal to about 7 ½ Inches of the Engliſh Foot; that is, he has made it 1 Foot 1 ½ Inch too ſmall. The Space from the Top of the exterior Cymatium on which the Lions Heads are placed, to the Bottom of the Moulding immediately under the Figures of the Winds, is in the Original 8 Foot 4 $\frac{7}{12}$ Inches to this Space Monſ. Le Roy has aſſigned, only 5 Feet 6 Inches 9 Lines Pariſian Meaſure, equal to 5 Feet 11 Inches Engliſh Meaſure, which is 2 Feet 5 ½ Inches too ſmall, and yet in this ſpace he has marked the lower Moulding 4 ½ Inches too large.

(*a*) Elle ne reçoit de jour que par deux Portes, dont il y en a une qui eſt murée. *This Building receives no light except by two Doors, one of which is walled up.* Spon's Voyage, Vol. II. Page 176, the laſt Line. See alſo Page 354, Line 4, of the ſame Volume.



A. Walker sculp.




E. Rooker sculpt.

Fig: 2.

Jam.s Basire sculp.t

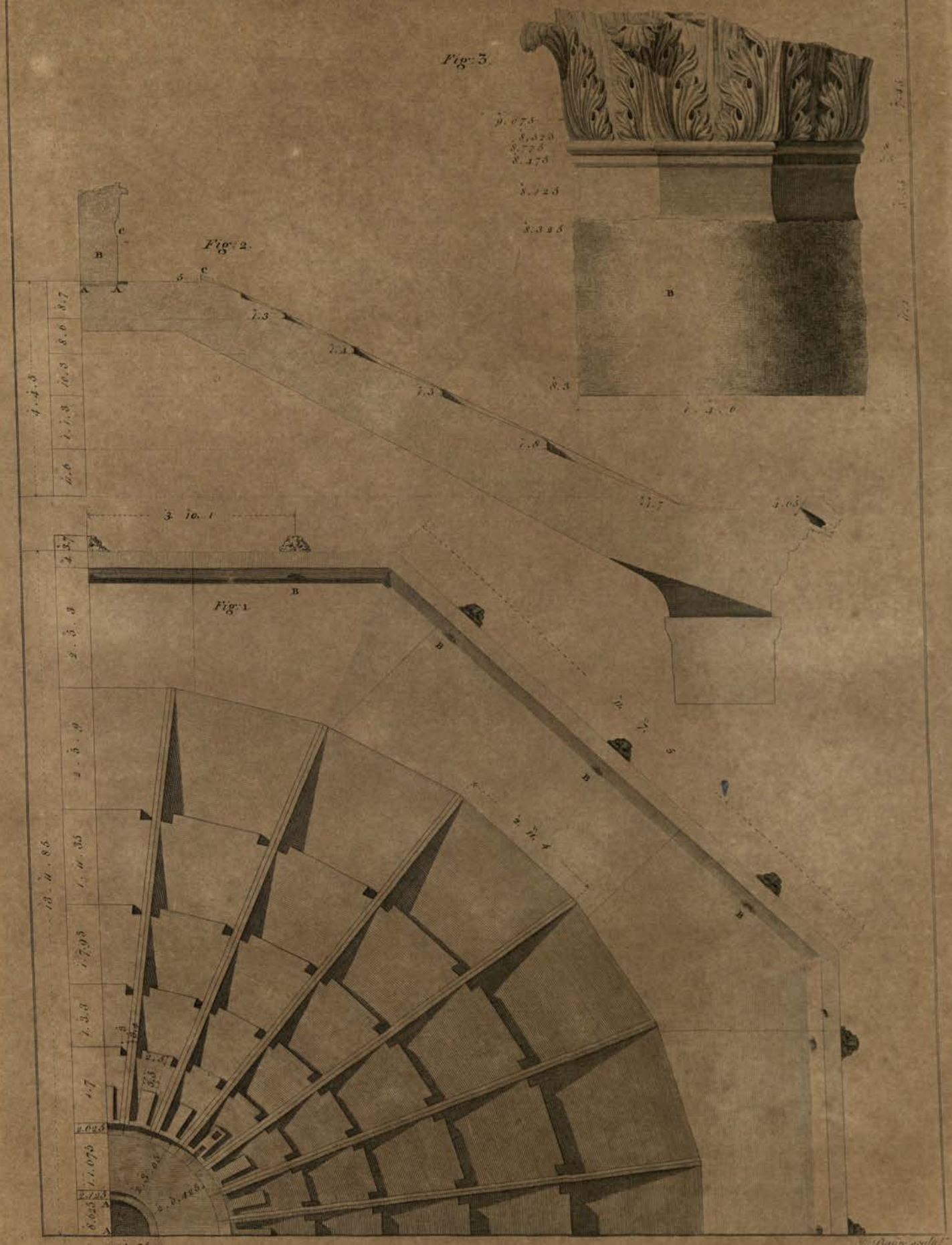


Fig. 3.
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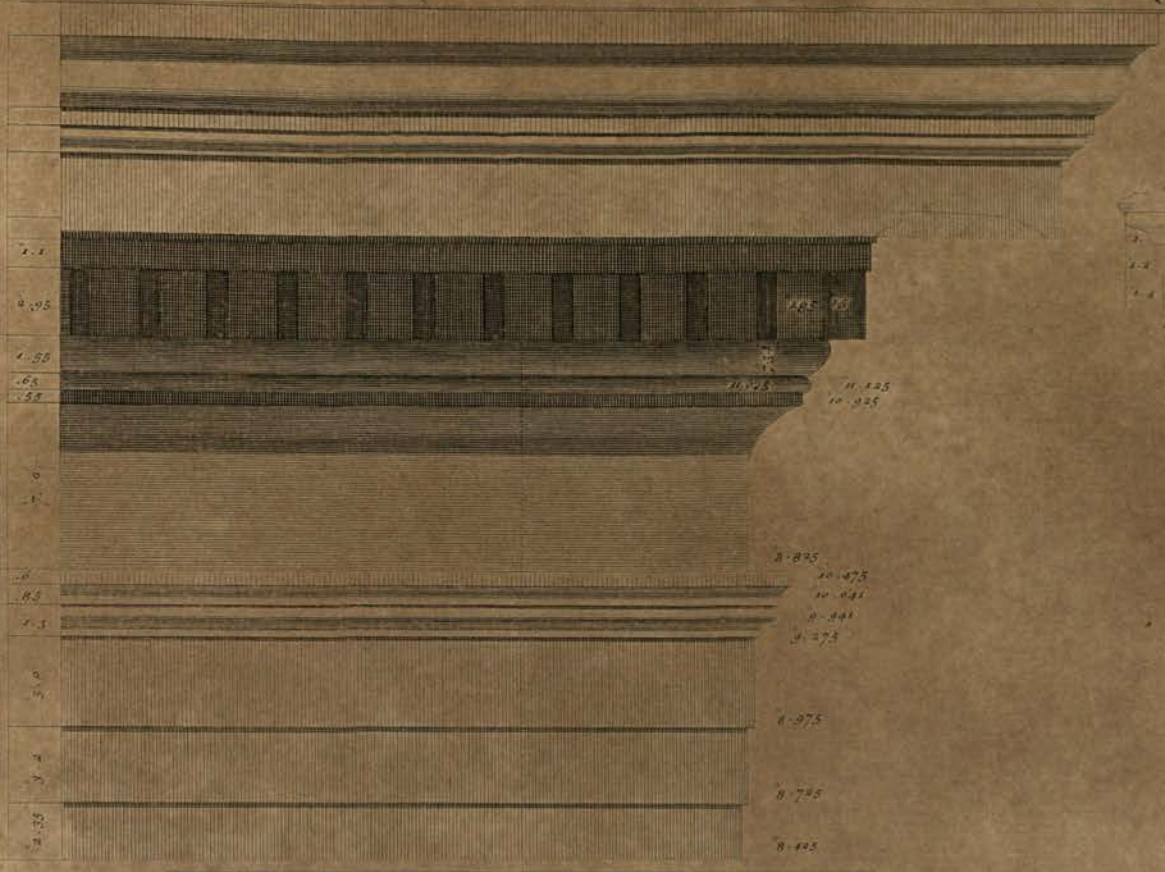
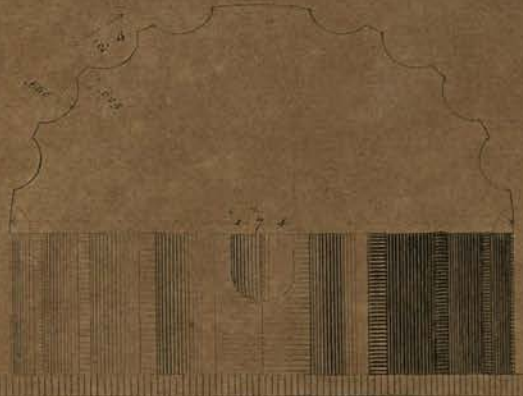
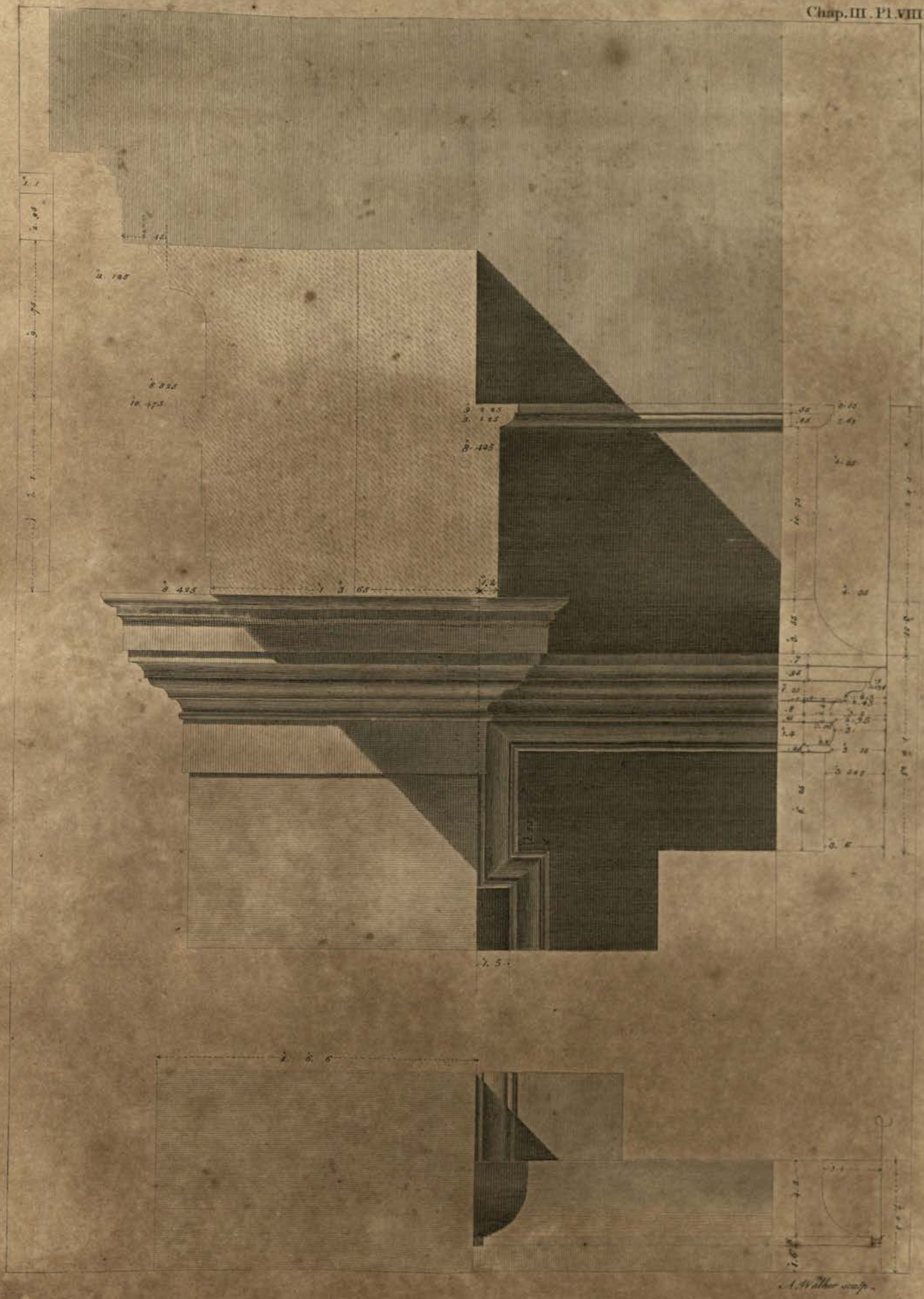


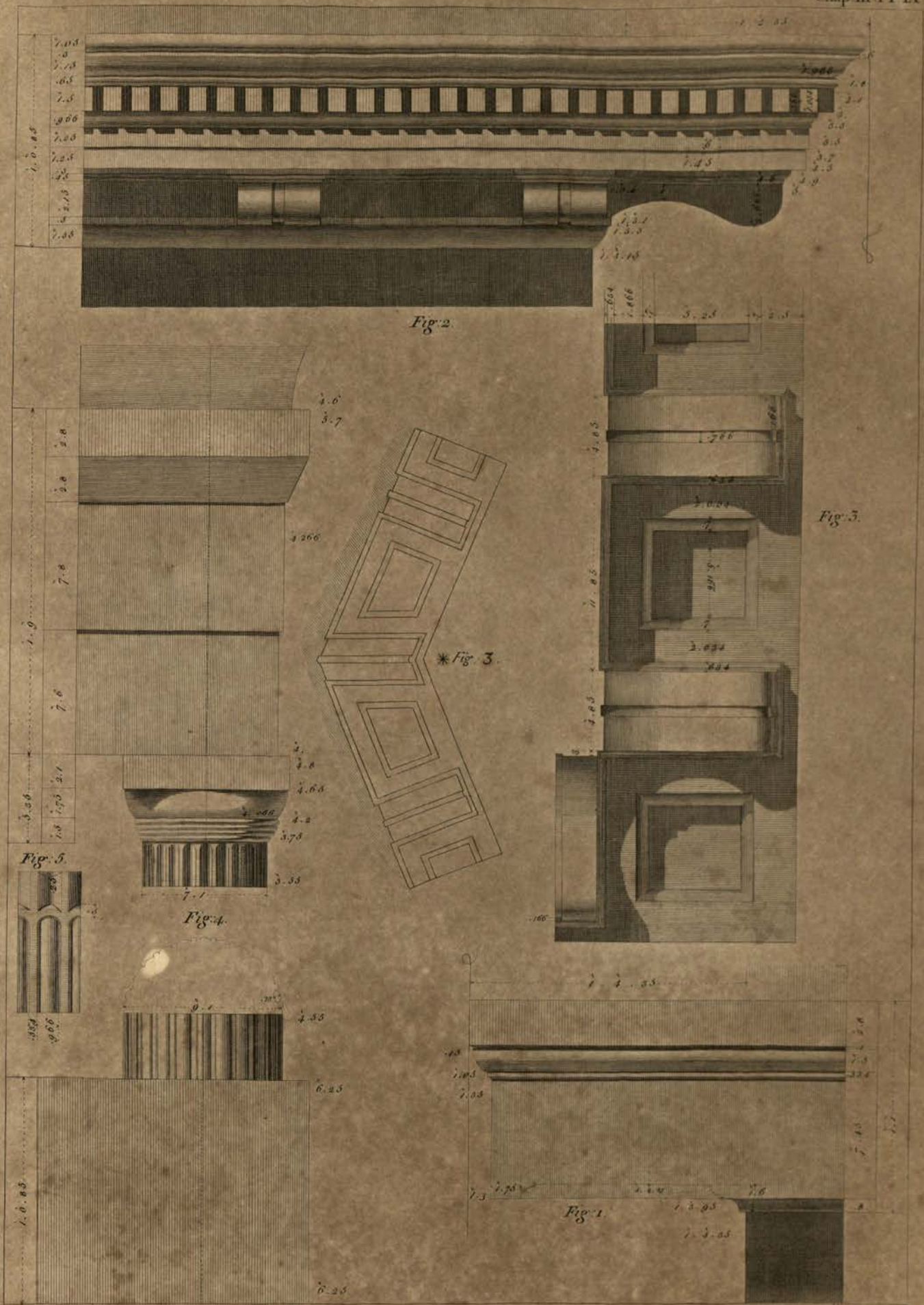
Fig: 2.

Fig: 3.



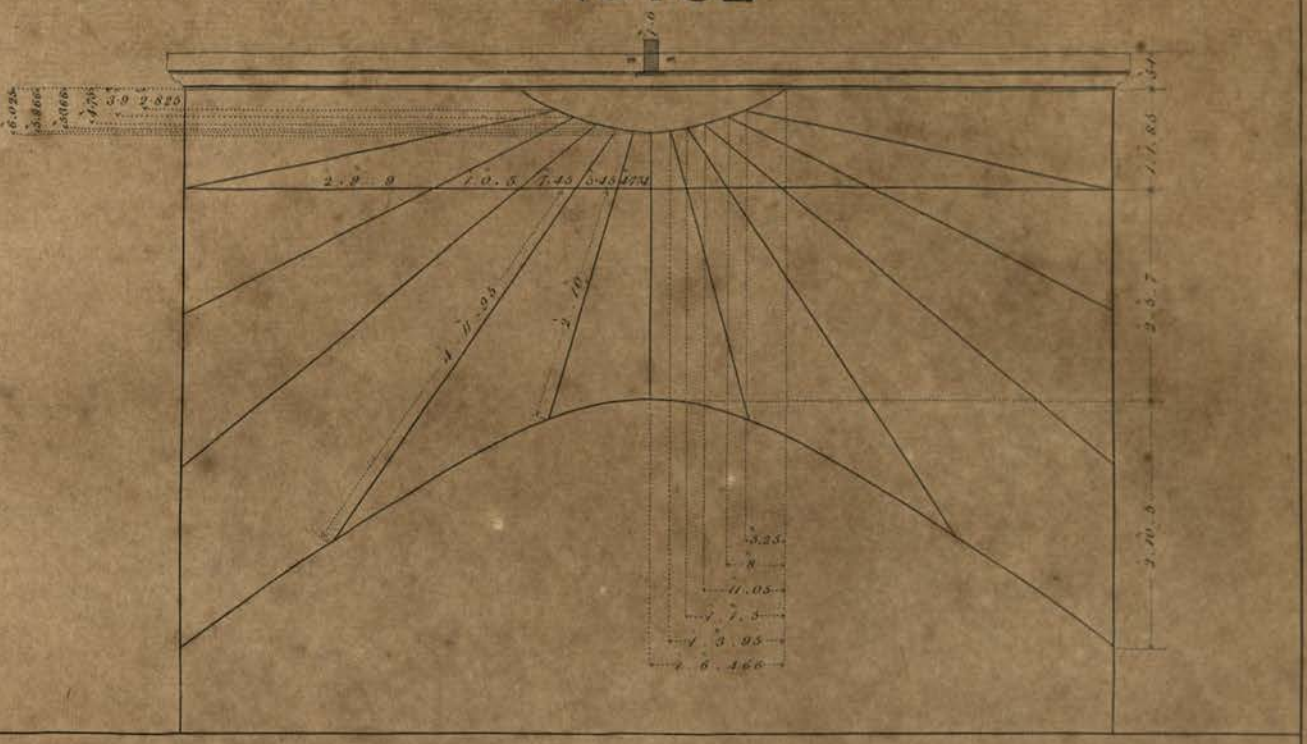


A. Walker sculp.




E. Rocker sculp.

# ΝΟΤΟΣ



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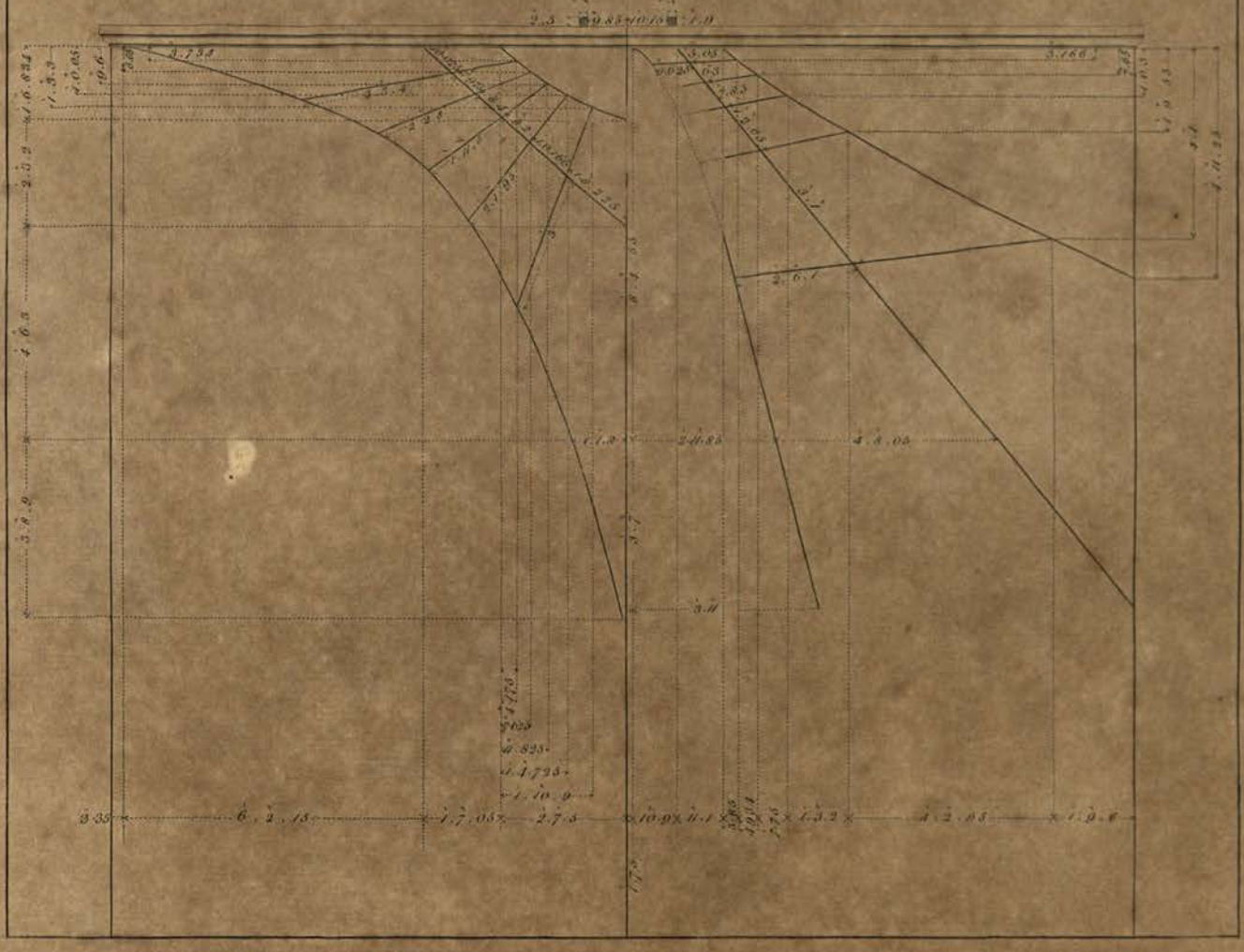

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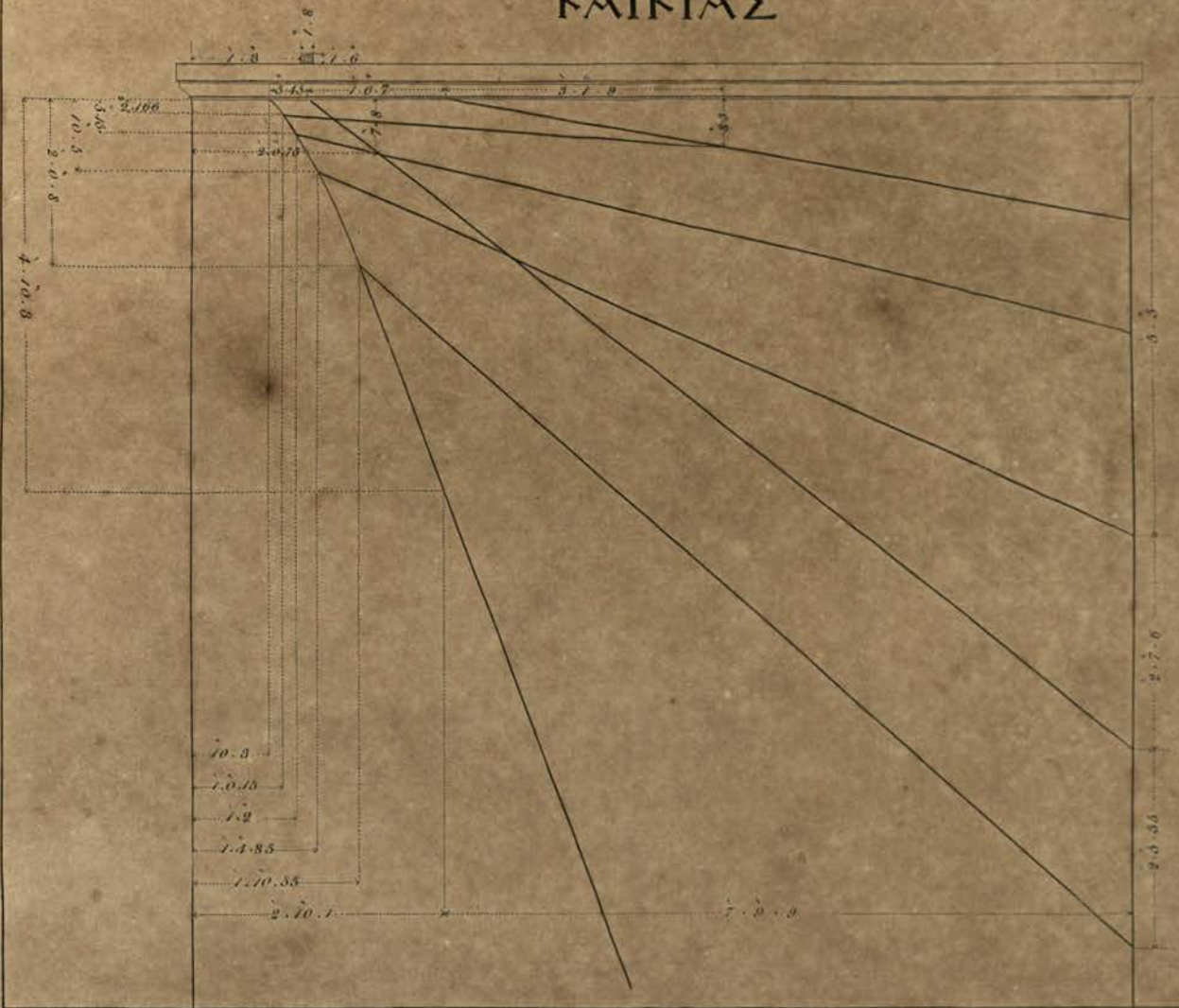

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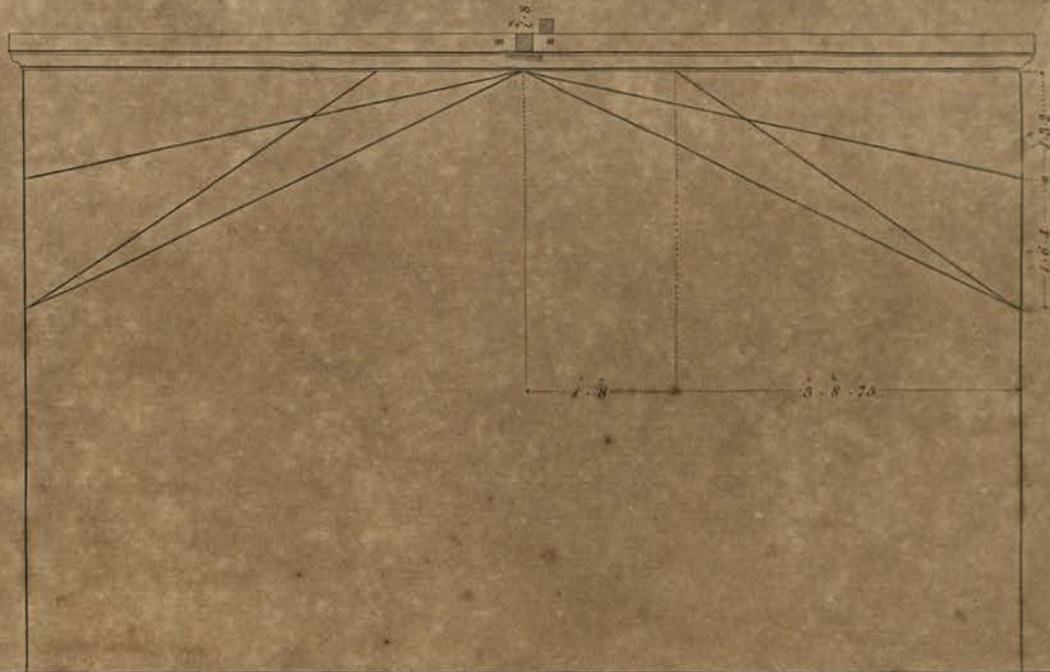


Chap. III Pl. XII

Jam.s Basire sculp.t

ΚΑΙΚΙΑΣΙ

ΑΓΗΛΩΤΗΣ
Jam.s Basire sculp.
Chap. III PL. XIV

Chap. III. Pl. XXV.

Jam.s Basire sculp.

NOTOS

Chap. III. Pl. XIX.

Jam.s Basire sculpt.

# CHAPTER IV.

## *Of the Choragic Monument of Lyſicrates, commonly called the Lanthorn of Demoſthenes.*

THE modern Athenians call this Edifice *to Phanári tou Demoſthéneos*, or the Lanthorn of Demoſthenes, and the vulgar Story which ſays, it was built by that great Orator, for a place of retirement and ſtudy, is ſtill as current at Athens as it was in the time of Wheler and Spon; but like many other popular Traditions, it is too abſurd to deſerve a ſerious refutation.

Wheler and Spon have deſcribed this Building (*a*). They are the firſt Authors who have taken notice of the Inſcription upon it, from the tenour of which they conclude, that this building was erected in honour of the ſeveral Perſons mentioned in the Inſcription; and that it was the Monument of a Victory they had obtained in one of the public Shews or Games (*b*).

Their opinion will be confirmed in the courſe of the preſent Chapter, and the purpoſe which this Monument was deſigned to anſwer, will be farther explained; for it appears upon a diligent examination, that beſides recording the names of the Victors, it likewiſe ſupported a Tripod (*c*) which they had contended for, and had won in theſe Games. It appears alſo that neither the Building itſelf, nor the Sculpture which adorns the Frize, have any relation to Hercules; tho' all the writers who have hitherto deſcribed them, imagine they had: neither do they relate to Athletic Combats of any Species. This Sculpture repreſents one of the Adventures of Bacchus; and the Victory which this Monument celebrates, was not obtained in the Stadium, but in the Theatre.

This Monument of Antiquity, which is exquiſitely wrought, ſtands near the eaſtern end of the Acropolis and is partly encloſed in the Hoſpitium of the Capuchins. It is compoſed of three diſtinct parts. Firſt, a quadrangular Baſement: ſecondly, a circular Colonnade, the intercolumniations of which were entirely cloſed up; and thirdly, a *Tholus* or Cupola with the Ornament which is placed on it.

(*a*) Wheler's journey to Greece, page 397. Voyage de Spon, Tome II. P. 172.

(*b*) Theſe Games were of two Species, Gymnaſtic and Scenic; the firſt conſiſted of athletic exerciſes, as racing, wreſtling, leaping, and other feats of bodily ſtrength, agility and addreſs. But the ſecond were for polite accompliſhments, or works of genius and imagination, principally muſical compoſitions and theatric repreſentations. The firſt were taught in the Gymnaſium, but were exhibited in the Stadium. The ſecond were taught in the Choragium, and on the ſolemn occaſion of a feſtival were performed in the Theatre or the Odeum. The Perſon at whoſe expence the athletic games were performed, was called a Gymnaſiarch, and he that gave the muſical games, was called a Choragus.

Τῶν δὲ Ἀγώνων, οἱ μὲν γυμνικοὶ, οἱ δὲ καλούμενοι σκηνικοὶ, ὀνομασθεῖεν ἂν Διονυσιακοί τε, καὶ μουσικοί, &c. χωρία δὲ, τῶν μὲν σταδίων. τῶν δὲ θεάτρων.

*Of theſe Games ſome are Gymnaſtic, but thoſe which are called Scenic, may be named likewiſe Dionyſian and Muſical, &c. The Places of exhibition are, for the firſt, the Stadium, for the ſecond, the Theatre.* Jull. Pol. Onom. Book III. Chap. 30.

In the greater Dionyſia, or Feſtival of Bacchus, which was celebrated with conſiderable Expences, a Choragus was appointed for each Tribe.

Τοῖς μεγάλοις Διονυσίοις Ἀνθεστηριῶνος μηνὸς, πλείονος γενομένης δαπάνης, εἷς χόρηγος ἑκάστης φύλης καθίστατο.

(*c*) A Tripod was frequently the Prize contended for in the theatric or muſical Games which were celebrated in honor of Bacchus. Κα. τὸ νικητ ριον ἐν Διονύσου Τρίπους. *And a Tripod is the Victors prize in the feſtival of Bacchus.* Athenæus Deipnoſoph. Book II. Page 37. It was likewiſe beſtowed on the Victor in the circular Chorus. Πύθιον. ἱερὸν Ἀπόλλωνος ἀθήνησιν ὑπὸ Πεισιστράτου, γεγονὸς, εἰς ὃ τοῖς Τρίποδας ἐτίθεσαν, οἱ τῷ κυκλίῳ χορῷ νικήσαντες τὰ Θαργήλια. *Pythium, a Temple of Apollo at Athens, built by Piſiſtratus, in which thoſe who on the Thargelian Feſtival, in honor of Apollo, were Victors in the circular Chorus, placed their Tripods. Suidas on the word* Πύθιον.

There is no kind of Entrance or Aperture in the quadrangular Baſement; it is entirely cloſed on every Side. On breaking through one of the Sides, it was found however not to be quite ſolid. But the void ſpace is ſo ſmall and ſo irregular, that a Man can hardly ſtand upright in it.

This Baſement ſupports the circular Colonnade, which was conſtructed in the following manner, ſix equal Pannels of white Marble placed contiguous to each other, on a circular Plan, formed a continued cylindrical Wall; which of courſe was divided, from Top to Bottom, into ſix equal Parts, by the Junctures of the Pannels. On the whole length of each Juncture was cut a ſemi-circular Groove, in which a Corinthian Column was fitted with great exactneſs, and effectually concealed the Junctures of the Pannels. Theſe Columns projected ſomewhat more than half their Diameters from the Surface of the cylindrical Wall, and the Wall entirely cloſed up the Intercolumniation. Over this was placed the Entablature, and the Cupola, in neither of which any Aperture was made, ſo that there was no admiſſion to the Inſide of this Monument, and it was quite dark. It is beſides, only 5 Feet 11 Inches and a half in the clear, and therefore, was never intended for a Habitation, or even a Repoſitory of any kind.

An Entrance however has been ſince forced into it, by breaking through one of the Pannels; probably in Expectation of finding Treaſures here. For in theſe Countries ſuch barbariſm reigns at preſent, every ancient Building which is beautiful, or great, beyond the Conception of the preſent Inhabitants; is always ſuppoſed by them to be the Work of Magic, and the Repoſitory of hidden Treaſures. At preſent three of the Marble Pannels are deſtroyed; their places are ſupplied by a Door, and two Brick-Walls, and it is converted into a Cloſet.

It ſhould be obſerved that two Tripods with Handles to them, are wrought in Baſſo-Relievo on each of the three Pannels which ſtill remain. They are perhaps of the Species, which Homer and Heſiod deſcribe by the name of Τρίποδας ὠτώεντας, or eared Tripods.

The Architrave and Frize of this circular Colonnade are both formed of only one Block of Marble. On the Architrave is cut the following Inſcription:

ΛΥΣΙΚΡΑΤΗΣ ΛΥΣΙΘΕΙΔΟΥ ΚΙΚΥΝΕΥΣ ΕΧΟΡΗΓΕΙ,(a)
ΑΚΑΜΑΝΤΙΣ ΠΑΙΔΩΝ ΝΙΚΑ ΘΕΩΝ ΗΓΑΕΙ
ΛΥΣΙΑΔΗΣ ΑΘΗΝΑΙΟΣ ΕΔΙΔΑΣΚΕ ΕΥΑΙΝΕΤΟΣ ΗΡΧΕ

From this we may conclude, that on ſome ſolemn Feſtival which was celebrated with Games and Plays, Lyſicrates of Kikyna, a Demos or Borough Town of the Tribe of Akamantis, did on behalf of his Tribe, but at his own expence, exhibit a Muſical or Theatrical Entertainment; in which the Boys of the Tribe of Akamantis obtained the Victory: that in memory of their Victory this Monument was erected; and the Name of the Perſon at whoſe Expence the Entertainment was exhibited, of the Tribe that gained the Prize, of the Muſician who accompanied the Performers, and of the Compoſer of the Piece, are all recorded on it; to theſe the Name of the annual Archon is likewiſe added, in whoſe Year of Magiſtracy all this was tranſacted. From which laſt Circumſtance it appears, that this Building was erected above 330 Years before the Chriſtian Æra; in the Time of Demoſthenes, Apelles, Lyſippus, and Alexander the Great.

(a) *Lyſicrates of Kikyna, the Son of Lyſitheides, was Choragus,* [or gave the Chorus at his own Expence.]

*The Tribe of Akamantis obtained the Victory in the Chorus of Boys. Theon was the Performer on the Flute.*

*Lyſiades an Athenian was the Teacher of the Chorus. Evaenetus was Archon.*

That the Games in which this Victory was obtained, were not Athletic Combats, but Theatric or muſical Entertainments, is evident from the following Paſſage of Plutarch, in which he cites an Inſcription nearly reſembling that on the Lanthorn of Demoſthenes; and ſays it was on a Tablet dedicated by Themiſtocles, on occaſion of his having exhibited a Tragedy, when he was Choragus; with which he won the Prize from his Antagoniſts.

Ἐπίκειται δὲ τῷ χορηγῶν τραγῳδοῖς μεγάλην ἤδη τότε σπουδὴν καὶ φιλοτιμίαν περὶ ἀγῶνας ἔχουσῃ. ᾧ ἀφικνεῖται τὸν νοῦν ἀνθῆκε τοῦ αὐτὸν ἐνηγωνικέναι λέγοντα ΘΕΜΙΣΤΟΚΛΗΣ ΦΡΕΑΡΙΟΣ ΕΧΟΡΗΓΕΙ. ΦΡΥΝΙΧΟΣ ΕΔΙΔΑΞΕΝ ΑΔΕΙΜΑΝΤΟΣ ΗΡΧΕΝ.

*'Being a Choragus in the Exhibition of Tragedies he obtained the Victory from 'his Antagoniſts, at a time when great Induſtry and Magnificence were diſplayed 'in theſe Games; and he dedicated a Tablet of the Victory with this Inſcription on 'it, THEMISTOCLES THE PHREARIAN WAS CHORAGUS. 'PHRYNICHUS MADE THE PLAY. ADIMANTUS WAS AR-'CHON.* Plutarch in the Life of Themiſtocles.

Round

Round the Frize is repreſented the Story of Bacchus and the Tyrrhenian Pyrates [*a*]. The Figure of Bacchus himſelf, the Fauns and Satyrs who attend him on the Manifeſtation of his Divinity, the chaſtiſement of the Pirates, their Terror and their Transformation into Dolphins, are expreſſed in this Baſſo-Relievo, with the greateſt Spirit and Elegance.

The Cornice, which is otherwiſe very ſimple, is crowned with a ſort of Vitruvian Scrol, inſtead of a Cymatium. It is remarkable, that no Cornice of an ancient Building actually exiſting, and decorated in this manner, has hitherto been publiſhed; yet Temples crowned with this Ornament, are frequently repreſented on Medals; and there is (*b*) an Example much reſembling it, among thoſe ancient Paintings which adorn a celebrated Manuſcript of Virgil, preſerved in the Vatican Library (*c*). This Cornice is compoſed of ſeveral pieces of Marble; they are bound together by the Cupola, which is of one entire Piece.

The outſide of the Cupola is wrought with much Delicacy; it imitates a Thatch, or Covering of Laurel Leaves; this is likewiſe edged with a Vitruvian Scrol, and enriched with other Ornaments. The Flower on the Top of the Cupola, which is a very graceful Compoſition of Foliage, is exactly repreſented in Plate IX. of this Chapter; and is deſcribed in the Explanation of that Plate. It will be neceſſary however, at preſent, to point out to the Reader, certain Cavities which are on its upper Surface, [See Plate IX. Fig. 2,] in which ſome Ornament that is now loſt, was originally placed. This Ornament appears to have been a Tripod.

It was the Form of the upper Surface of the Flower, and principally indeed, the Diſpoſition of four remarkable Cavities in it, which firſt led to this Diſcovery. Three of them, are cut on the three principal Projections of the upper Surface, their Diſpoſition is that of the Angles of an equilateral Triangle; in theſe the Feet of the Tripod were probably fixed. In the fourth Cavity, which is much the largeſt, and is in the Center of this upper Surface, a Balluſter was in all likelyhood inſerted; its Uſe was to ſupport the Tripod, and to give it that Stability which its Situation required.

Every Body knows, that the Games and Plays which the ancient Grecians exhibited, at the Celebration of their greater Feſtivals, were chiefly Athletic Exerciſes, and Theatric or Muſical Performances; and that theſe made a very conſiderable, eſſential, and ſplendid Part of the Solemnity. In order therefore, to engage a greater number of Competitors, and to excite their Emulation more effectually, Prizes were allotted to the Victors; and theſe Prizes were generally exhibited to public View, during the Time in which theſe Games were celebrated.

> 'In View, amid the Spacious Circle lay (*d*)
> 'The Splendid Gifts, the Prizes of the Day,
> 'Arms, on the Ground, and Sacred Tripods glow,
> 'With Wreaths and Palms to bind the Victor's Brow.
>
> Pitt's Tranſlation of Virgil. Æneid. V. v. 140.

None of theſe Prizes ſeem to have been in higher Eſtimation than Tripods, or more frequently the Reward of ſuperior Force, Addreſs, and Genius.

Homer, when he deſcribes the Games which were celebrated at the Funeral of Patroclus, introduces Achilles, proclaiming Tripods as the principal Prizes to be contended for, both by the Charioteers, and

(*a*) This Story of Bacchus is told by many Authors, ſee the Hymn attributed to Homer entitled Διόνυσος ἡ Ληϛαί. See alſo Nonnus in his Dionyſiacs, Ovid in his Metamorphoſes, &c. It is obſervable that this Sculptor has made the Scene of Action on the Sea-Shore, and not on board the Pirates Ship, as the Poets have conſtantly deſcribed it.

(*b*) For a Specimen of theſe Medals, ſee the Ornament at the End of this Chapter.

(*c*) They have been engraved and publiſhed: the laſt Edition, printed in the Year 1741, has this Title, *Antiquiſſimi Virgiliani Codicis Fragmenta & Picturæ, ex Bibliotheca Vaticana a Petro Sante Bartholi inciſæ*, &c. The Example cited here, is at page 134 of this Edition, and it is the 45th Plate of the firſt Edition.

A Fac ſimile of this ancient Manuſcript was made by Permiſſion of Urban VIII. at the Deſire of Cardinal Maffimi, in whoſe Library it was placed. In this, not only the form of the Characters is exactly imitated, but the original Paintings likewiſe, are diligently copied in Miniature by P. S. Bartoli; and from it the printed Copies, not without conſiderable licenſes indeed, are engraved by that excellent Artiſt. This curious Book is at preſent in the Library of the learned Anthony Aſkew, M.D.

(*d*) Munera principio ante oculos, circoque locantur
In medio: ſacri tripodes, viridiſque coronæ,
Et palmæ, pretium victoribus,----Æneids, Book V. ver. 109.

by thoſe who engaged in Wreſtling (*a*). Pindar celebrates Caſtor and Iolaus for their Excellence in the Chariot Race, the naked and the armed Courſe, throwing the Javelin, and toſſing the Diſcus; and he repreſents them adorning their Houſes with Tripods, and other Prizes, which they had won in theſe Games (*b*). But Heſiod celebrates his own Victory: he obtained it in the Games which were ſolemnized at Chalcis. On this Occaſion, he deſcribes himſelf bearing off the Prize Tripod from his Competitors in Poetry, and conſecrating it to the Muſes (*c*).

It was the uſual Cuſtom, and a very ancient one, for the Victors to dedicate theſe Tripods to ſome Divinity, and to place them, either in Temples already built (*d*), or upon the Top of ſome conſecrated Edifice erected for that purpoſe (*e*); thus they participated of the Sanctity of the Place, and were ſecure from Injury and Violence: to have deſtroyed or defaced them, had doubtleſs been eſteemed an Act of Sacrilege. A Tripod thus dedicated, was always accompanied with an Inſcription; ſo that it became a permanent, authentic and public Monument of the Victory, and of the Perſon who had obtained it.

The Tripod ſeems to have been the peculiar Reward, beſtowed by the People of Athens, on that Choragus who had exhibited the beſt Muſical or Theatrical Entertainment: for we find, theſe kind of Tripods had obtained a particular Name from this Cuſtom, and were called Choragic Tripods. The gaining of this Prize was attended with conſiderable Expence (*f*): each Choragus diſburſed the Money for the Entertainment he exhibited, but the Victor was moreover at the Charge of conſecrating the Tripod he had won; and ſometimes alſo, of building the Temple on which it was placed (*g*).

There were formerly many Edifices or Temples of this Sort in Athens (*h*), one of them, as Plutarch informs us, was built by Nicias within the place conſecrated to Bacchus (*i*); and Pauſanias ſays, that there was a Street leading from the Prytaneum, which took its name from the Number of Tripods in it [*k*]. He tells us, they were placed on Temples, that they were of Braſs indeed, but on account of the Workmanſhip, they merited our attention.

(*a*) Iliad XXIII, Verſe 264.

(*b*) Pindar's Iſthmia. Ode I.

(*c*) Heſiod Works and Days. Book 2. v. 272.

(*d*) Thoſe moſt ancient Tripods cited by Herodotus, Book V. to prove the ſimilitude of the Cadmean Characters, to thoſe uſed by the Ionians, were dedicated in the Temple of Iſmenian Apollo. One of theſe he attributes to Laius, a great Grandſon of Cadmus. According to the uſual way of computing, it is more than three thouſand Years ſince this Dedication.

(*e*) Plutarch in the Life of Nicias.

(*f*) In one of the orations of Lyſias which is ſtill extant, he enumerates his public Services; and among others, the Expences he was at in diſcharging the Office of Choragus, and conſecrating a Tripod. It may poſſibly gratify the Curioſity of ſome Readers, to ſee this Account inſerted here.

'In the Year that Theopompus was Archon, ſays he, I underwent the 'ſcrutiny and was appointed a Choragus in the exhibition of Tragedies, in this 'I expended 30 Minas [or 125 Pounds Sterling.] Three Months afterwards 'the Chorus of Men which I provided for the Thargelia [a feſtival in honour 'of Apollo] obtained the Victory; and in this I laid out two thouſand 'Drachmas [£83 : 6 : 8]. In the Year that Glaucippus was Archon, it coſt 'me eight hundred Drachmas, [£33 : 6 : 8] for Pyrrhic Dancers, on the great 'Panathenaan Feſtival. Under the ſame Archon, I was again a Choragus, 'and provided a Chorus of Men on the Dionyſia, or Feſtival of Bacchus; here 'I was Victor, and in this Chorus, together with the Charge of conſecrating 'my Tripod, I expended five thouſand Drachmas [£208 : 6 : 8], &c. He 'then ſets forth, the Expences and Dangers he ſuſtained during the ſeven 'Years, that he commanded the Triremes, or Ships of War: and ſays, that 'preſently after he returned home, he was elected a Gymnaſiarch in the Pro-'metheun Games; in this he was Victor, and ſpent 12 Minas,' &c. Lyſias, Page 183.

This proves, that Muſical and Theatric Entertainments were given by the Choragus, and Athletic Games, by the Gymnaſiarch: a particular, which was obſerved in the beginning of this Chapter. Note (*b*), Page 27.

It alſo explains the Paſſage in Julius Pollux, where the Choragus, and the Gymnaſiarch, are enumerated among thoſe who ſpend Money in the Service of the Public. Jul. Poll. Onomaſticon, Vol. I, Page 299.

An Attic Drachm weighed about 67 Grains of fine Silver; and one Ounce of fine Silver, is worth at preſent 6 Shillings 2 Pence. But if we eſtimate the Attic Silver at only 6 Shillings an Ounce, and the Attic Drachm at ſomewhat leſs than 67 Grains; that Drachm will then be worth 10 Pence Engliſh.

(*g*) Εἰσὶν δὲ καὶ τῶν ἀναθημάτων αὐτῷ καὶ ἡμεῖς ὅσα Παλλάδιον ἐν ἀκροπόλει, τὸν χρύσεον ἀπολειπόμενον· ἢ ὁ τοῦ χορηγικοῦ τρίποδος ἕνεκεν ἀγωνίσματος ἐν Διονύσου νεώ. ἐνίκησα γὰρ πολλάκις χορηγήσας. 'Of his religious Offerings there remained even 'to our time, in the Acropolis, the Statue of Minerva which has loſt its gilding; 'and in the Place conſecrated to Bacchus, the Temple which ſupports the Choragic 'Tripods. For he won the Prize many Times, being a Choragus.' Plutarch in the Life of Nicias.

(*h*) The Church of the *Panagia Spiliotiſſa*, or our Lady of the Grotto, was originally a Choragic Monument, as appears evidently from the Inſcriptions on it; the two Columns which ſtand over it have triangular Capitals, and on the Abacus of each Capital are the Veſtiges of a Tripod which it formerly ſuſtained. The other Choragic Inſcriptions which are ſtill extant at Athens, are on pieces of Marble which have been Architraves or Friezes in Choragic Monuments; that, for Inſtance, which makes Part of the Ornament at the beginning of this Chapter, has the Gutte of the Doric Architrave on it. Spon, who is of Opinion that theſe Inſcriptions refer to Theatrical Games: and who has ſuppoſed that this Building is a Monument erected in Honour of the Victors; has likewiſe very juſtly obſerved, that all the Inſcriptions of this kind which he found at Athens, are either on Friezes or other Stones which have been part of ſome Edifice. Spon's Voyage, Tome II. Page 174.

(*i*) See Note (*g*) above.

(*k*) Ἔστι δὲ ἐπὶ θεάτρῳ αὐτοῦ Πρόκλειός καλουμένη Τρίποδες. αἰρ' δ' ὃς καλῶσι τὰ χωρίον, καὶ θεῶν ἐς τοῦτο μεγάλοι, ᾗ σφίσιν ἐφεστήκασι Τρίποδες, χαλκοῖ μὲν, μνήμης δὲ ἄξια μᾶλλον παρεχόντες οἰκοδομήματα. There is probably an Error in this Paſſage of Pauſanias, where the Copies read, καὶ θεῶν ἐς τοῦτο μεγάλοι, for it is not eaſily conceived that any Number of great Temples were built in one Street; or that Pauſanias, who is ſo minute a Deſcriber, ſhould not have diſtinguiſhed ſuch Temples by their Names: if theſe brazen Tripods were curiouſly wrought, it is plain that the beauty of their Work would be loſt, if they were placed upon great Temples.

That

That the Building uſually called the Lanthorn of Demoſthenes was of this Sort, the particulars already recited ſeem to evince. The three principal Projections, which gave a triangular Form to the upper Surface of the Flower, and the Number and Diſpoſition of the Cavities in it, which ſeem ſo aptly ſuited to receive the Feet of a Tripod, muſt immediately ſuggeſt this Opinion to any one, who recollects, that Tripods were ſometimes placed on Temples. The Tripods repreſented on all the Pannels which are not deſtroyed; and the Inſcription, ſo exactly like thoſe which were inſcribed on Choragic Tripods[*a*], do greatly confirm this Opinion: beſides all which, we may add, that as this Building was entirely cloſed all round, it ſeems that no other Uſe can with any Shew of probability be aſſigned to it.

We may therefore conclude, that this Building ſupported the Choragic Tripod of Lyſicrates; and we may ſuppoſe that the Sculpture on it, repreſents the Subject of the Theatric or Muſical Entertainment, which was exhibited at his Expence by the Chorus of Boys. If we further ſuppoſe, that theſe Games were celebrated during the Dionyſia, or Feſtivals in Honor of Bacchus, both the Subject of the Sculpture, and the Cuſtom of giving Tripods particularly to the Victors in thoſe Games[*b*], will concur to ſupport the Conjecture.

## PLATE I.

A View of the Choragic Monument of Lyſicrates in its preſent Condition, taken from the farther End of the Garden belonging to the Hoſpitium of the Capuchins. More than half this Monument is walled up, ſo that of the ſix Columns which form the circular Colonnade, only two and a half appear on the outſide of the Capuchin's Houſe, and but two and a half of the Intercolumniations. On either Side of the Frize are repreſented the Holes, which it was neceſſary to make, in order to copy the Sculptures and the Inſcription which the Walls concealed. The Door on the left Hand, which has the French Arms over it, leads into the Chappel. The Figure repreſents the French Capuchin ſitting in his Garden; the Surface of which is raiſed about eleven Feet above the ancient Pavement, and of conſequence ſo much of the Baſement of this Monument is hid, by the Earth accumulated on this Side of it: on the Side next the Street about three Feet leſs of this Baſement is concealed.

## PLATE II.

The Plan. In this the ſhaded Part ſhews what remains ſtanding, and the dotted Part ſhews the Places of three Pannels that are wanting. The outer halves of the Columns are fluted, but the inner halves are plain, and are half an Inch leſs in Diameter than the outer halves: from whence it is evident, that the Spaces between the Columns were all of them originally filled with Pannels.

## PLATE III.

The Elevation of this Building; reſtored as far as the Remains found on the Spot will authorize, and no farther.

## PLATE IV.

The Section. In this the thickneſs of the Solid Parts of the Building are ſeen; and the order of the Maſonry is marked by tranſverſe Lines drawn acroſs thoſe Parts. The four loweſt Orders of Stone belonging to the Baſement, which are in the form of Steps, and the uppermoſt with a ſmall Moulding cut on it, which crowns the Baſement, ſeem to be each one Block. Here the form and dimenſions of the Cavity within this Baſement is likewiſe ſhewn.

The Baſis of the circular Colonnade is one Piece of Marble, and the Shaft of each Column is likewiſe of one Piece.

(*a*) Ὅτι νίκης ἀναθήματα χορηγικὸς τρίποδας ἐν Διονύσου κατέλιπεν, οἳ καὶ ἡμᾶς ἐδείκνυντο, τοιαύτην ἐπιγραφὴν διασώζοντες, ΑΝΤΙΟΧΙΣ ΕΝΙΚΑ ΑΡΙΣΤΕΙΔΗΣ ΕΧΟΡΗΓΕΙ ΑΡΧΕΣΤΡΑΤΟΣ ΕΔΙΔΑΣΚΕ. *That he left behind him, Offerings for Victory, Choragic Tripods, dedicated in the Temple of Bacchus, which are ſhewn even in our time, with this Inſcription on them, THE TRIBE OF ANTIOCHIS OBTAINED THE VICTORY, ARISTIDES WAS CHORAGUS, ARCHESTRATUS COMPOSED THE PIECE.* Plut. in Ariſtides.

(*b*) Καὶ τὸ νικητήριον ἐν Διονύσου Τρίπους. *And a Tripod is the Victor's Prize in the Feſtivals of Bacchus,* Athenæus Deipnoſ. Page 22.

The Junctures of the Pannels are marked as they appear on the inſide of the cylindrical Wall. A Portion of each Capital appears within this Building, in the manner repreſented here, but, until a way was forced thro' the Pannels, it could not be ſeen; and therefore doubtleſs it is, that we find the Capitals are only blocked out on this Side, while that external Part of them which was always expoſed to View, is finiſhed with the greateſt delicacy. The Architrave together with the Frize are formed out of one entire Block of Marble; but the Cornice is of ſeveral pieces, bound ſecurely in their places by the Cupola which is of one Block only. The lower Part of the Flower is formed of the ſame Block out of which the Cupola is cut; the upper Part is a ſeparate Piece. The junctures are all marked by tranſverſe Lines, and by conſulting the Print, will be readily diſcovered, without any further Reference or Explanation.

## PLATE V.

The Baſe of the Column; with the circular Zoccolos or ſteps which are immediately above the quadrangular Baſement, and form the Baſis of the circular Colonnade. Under this are the Mouldings which crown the quadrangular Baſement; the uppermoſt is an Ovolo without a Fillet. It is remarkable, that the loweſt of the circular Steps projects ſomewhat beyond the Corona of the Baſement, and that the Curves made uſe of to profile the Mouldings of this Building, are elliptical Curves, and not Segments of Circles.

## PLATE VI.

The external Face of the Capital, with the Entablature, and half one of the Tripods which are wrought on the upper part of the Marble Pannels already mentioned. In this, part of the Volutes and of the Flower on the Abacus are reſtored, but it is from the moſt diligent Obſervation of the remains of theſe Ornaments, that the Reſtoration has been made: as ſix of theſe Capitals are ſtill remaining, and as they are not all equally ruined, nor always in the ſame places, it is eaſy to conceive that they mutually helped to reſtore each other. The different remains were collated ſo carefully, that we may affirm this Capital has ſcarce a line, for which we have not the beſt authority. Among the many peculiarities of this ſingular Edifice, the manner of fluting the Columns deſerves ſome attention; the lower extremities of theſe Flutings deſcend below their uſual Limits, and are cut into the Apophyges or Seape of the Column; and the upper Extremities terminate in the form of Leaves. The annular Channel immediately above them, which divides the Shaft of the Column from the Capital, was probably filled with an Aſtragal, or Collarino of bronze.

## PLATE VII.

The Plan reverſed, and the Sections of the Capital; with the Elevation of half the unfiniſhed part of the Capital.

Fig. 1. The Plan reverſed. It is divided into two equal Parts by the Line A B. The Parts marked C, and D, are of the unfiniſhed half of the Capital; here C is the Plan, of an horizontal Section thro' the Point C, of Fig. 2. and D, is the Plan of an horizontal Section thro' the Point D, likewiſe in Fig. 2. The Parts marked E, F, G, H, are of the finiſhed Part of the Capital, or that which appeared on the outſide of the Building. E, repreſents part of an horizontal Section thro' the Point E, of Fig. 4, and explains the manner in which the upper Part of the fluting of the Column terminates. F, repreſents the Part of an horizontal Section, thro' the Point F, Fig. 4. and explains the manner in which the lower range of Leaves in this Capital, are wrought and diſpoſed. G, the Plan of an horizontal Section thro' the Point G, of Fig. 4. This explains the manner of diſpoſing the Volute, and of placing the Flower on the Abacus. H, is a Section likewiſe thro' the Point G, Fig. 4, ſhewing the naked Campana of the Capital.

Fig. 2. An Elevation of half the internal unfiniſhed Face of the Capital.
Fig. 3. A perpendicular Section thro' the middle of the unfiniſhed Part of the Capital.
Fig. 4. A perpendicular Section, thro' the middle of the exterior or finiſhed Part of the Capital.

## PLATE VIII.

Fig. 1. A quarter of the upper Surface of the Tholus or Cupola. A, one of the three Helices, Caulicoli or Scrols, which divide this Cupola into three equal Parts; on the Foot of this Scrol, is a circular Cavity marked B, in which ſome Ornament was originally fixed; it was probably of Bronze, but is now deſtroyed.

Fig. 2. A Section of the Cupola, made on the Line CD of the foregoing Figure. A, is the Helix or Scrol, marked likewiſe A in the foregoing Figure. The dotted curve Line at B, ſhews the Depth of the Cavity, which is marked B, in the foregoing Figure.

Fig. 3. A Section of Part of the Cupola on the Line E F. Fig. 1. It ſhews the Profile of the Leaves marked E, and F, in Fig. 1, and of the two intermediate Ranges. Obſerve the Range of Leaves which in Fig. 1, meaſures 3, 1, where one darker and one lighter Leaf are placed alternately; thoſe darker Leaves are here repreſented by that marked 2, 1, and the lighter, by that marked 6, in this Figure.

Fig. 4. A Section of the Helix or Scrol marked A in Fig. 1, and 2. This Section is made thro' the Line a, b. Fig. 2.

Fig. 5. Repreſents the remains of the Vitruvian Scrols. Note, that in Fig. 1, the two Scrols on the left Hand are repreſented cut thro' by an horizontal Section, to ſhew the Projections of the different Parts of its Face.

## PLATE IX.

Fig. 1. The Flower on the Top of the Tholus or Cupola. A, an extremity of the Foliage which is ſo ruined as not to be intelligible. B the juncture of the uppermoſt Stone of the Flower with that which forms the Cupola and the lower part of the Flower.

Fig. 2. The Plan of the upper Surface of the Flower. A, A, A, the Cavities wherein, as it is already ſuggeſted, the Feet of a Tripod were originally fixed. B, the central Cavity wherein the Balliſter was inſerted, which effectually ſecured the Tripod in its place. The dotted Line round this central Cavity is an horizontal Section made thro' the uppermoſt range of Foliage, at the Points E, F, Fig. 1. C,C,C, the leſſer Projections of the upper Surface of the Flower, which are ſo much ruined, that the exact Form of thoſe Volutes cannot be diſtinguiſhed.

Fig. 3. A Perpendicular Section of the Top of the Flower, made thro' the Line A, B, C, of the preceding Figure, to ſhew the Depths of the Cavities at A and B, in the preceding Figure.

The XVII Plates which follow, are copied from the Sculpture on the Frize of this Building, which repreſents the ſtory of Bacchus and the Tyrrhenian Pyrates. The firſt of theſe, Plate X. is the Figure of Bacchus with his Tyger. His Form is beautiful and delicate, and his Countenance is exactly that which Ovid has given to this Divinity(*a*). This Figure is placed directly over the Inſcription on the Architrave, and fronts nearly due Eaſt.

On either Side of Bacchus, (ſee Plate XI, and XXVI,) ſits a Faun, one of his Attendants; and by them ſtand two others, each with a Cup in one Hand, and a Pitcher in the other: they have two large Vaſes by them, and they ſeem to be very diligent, in the Office of adminiſtring Wine to Bacchus, and his Train; which is wholly compoſed of this imaginary Species of beings. They are however of different

(*a*) ——— tu formoſiſſimus alto
Conſpiceris cœlo: tibi, cum ſine cornibus adſtas,
Virgineum Caput eſt ——— Lib. iv. v. 17.

*In Heaven thou ſhin'ſt with a ſuperior Grace;*
*Conceal thy Horns, and 'tis a Virgin's Face.* ——— Garth's Ovid.

Ages, and are generally engaged in chaſtiſing the Pirates; three of whom are here repreſented, in the Inſtant of their Transformation into Dolphins. See Plates XVI, XIX and XXII. The whole proceſs of this Transformation is ſhewn by Pirates in different Attitudes and Circumſtances. One of them is juſt knocked down; another has his Hands tyed behind him; others are beaten and tormented in various manners; and others are repreſented, leaping into the Sea, at which inſtant, their change into Dolphins commences. The Figure, Plate XVIII, which has been miſtaken for a Hercules Oetæus, repreſents one of the Pirates ſitting on a Rock by the Sea-ſide; Deſpair is in his Face; his Arms are bound behind him by a Cord, which changes into a Serpent of enormous length, and ſeizes on his Shoulder. Nonnus in his Dionyſiacs, recounting this Adventure of Bacchus, introduces a Transformation ſimilar to this; he makes the Cables, and the Streamer waving from the Yard-Arm of the Pirates Ship, change into terrible Serpents(*a*). The coiling of a Cable, and the Play of a Streamer agitated by the Wind, ſeem, probably enough, to have furniſhed the Hint for this Metamorphoſis.

In the Ornament at the beginning of this Chapter, is an exact Copy of a Choragic Inſcription which has been already publiſhed by Wheler, Spon and others. It ſtill remains over the Gate of the Bazar in the Place where thoſe Gentlemen ſaw it; but as no one has given the form of the Stone, or deſcribed thoſe Guttæ or Drops on it which prove it to be a Doric Architrave, the Reader perhaps, will not be diſpleaſed to ſee it again in this Place. It was probably part of one of thoſe little Temples already mentioned, which were built purpoſely to ſupport a Choragic Tripod. The Medal with Apollo's Head on one Side, and with an Owl, a Lyre, and three Flutes on the other, has not been publiſhed before; both that, and the reverſe of another Medal which has a Tripod repreſented on it, are introduced in this Ornament, on a ſuppoſition, that they may poſſibly have ſome relation to Muſical or Theatrical Entertainments.

The Ornament at the end of this Chapter, is an attempt to reſtore the upper part of this Building, and to explain the manner in which the Tripod was originally placed on it. The Dolphins relate to the Story on the Frize, and are ſuppoſed to have been fixed here, by means of the Cavity marked B, in Plate VIII. Fig. 1, and 2. The Medals introduced in this Ornament, are deſigned to ſhew, that the Vitruvian Scrol was ſometimes uſed to decorate the Tops of Cornices. That on the left Hand, is a Medal of Marcus Aurelius. That on the right is of the Emperor Philip (*b*).

Monſ. Le Roy has not been more accurate in the View he has given of this Building, than in thoſe which are already animadverted on, in the preceding Chapters. For inſtance, he has made four Columns appear on the outſide of the Capuchin's Houſe; when he ſhould have repreſented only two Columns, and one half Column in that ſituation; and he has given only two Legs to the Tripods, which are wrought on the marble Pannels, when they have three Legs in the Original.

In his Hiſtorical Account (*c*), he ſuppoſes that the Inſcription on the Architrave of this Building, relates to Athletic Combats; and in his Deſcription of the Sculpture on the Frize, he tells us, that the

(*a*) Μιμδανοὶ δὲ κάλως ἐχίδναιον πέλον ὅλκοι,
Ἔμπνοα μορφωθέντες ἐς αἰγιόλου πάτρα ἑρπετόνων,
Καὶ πτερύγων σύριγξ, ἀναγώμιος δὲ κεραυνὸς
Ὀλκαίαις ἐλίμεσσιν ἀνίδρυμεν εἰς κέρας ἱστῷ.
' —————— and now, inſpired with Life,
' The Cables coil'd in ſnaky wreaths, begin
' To writhe their length enormous; they aſſume
' The form of Dragons; all the Rigging hiſſes!
' Aloft, where to the Wind in wanton folds
' The Streamer wav'd, behold, a fierce Ceraſtes,
' Shoots forth his hideous form.
Nonnus's Dionyſiacs, Book xlv. v. 137.

(*b*) Numiſmata maximi Moduli ex Cimeliarchio Ludovici XIV, &c. ad exemplar Pariſienſe Eleutheropoli MDCCIV. Plate 10 and Plate 27. Not having the Original Edition at Hand, it was thought ſufficient to refer, to this, and to take the Examples from it.

(*c*) ' Il eſt facile de voir que cette *Inſcription* ne différe que par les noms ' ce ceux qui préſidérent aux jeux, & qui remportérent les prix, de celles ' qui ſont ſur le portail de la Madone Spiliotiſſa dont j'ai déja parlé page 14. ' Je crois avoir aſſez bien prouvé que dans ces derniers il eſt queſtion des ' combats Athlétiques, & il me paroit très-reſſemblable que celles de la ' Lanterne de Démoſthène, fait mention des ſemblable combats; les groupes des Figures que l'on voit ſur la Frize de ce monument, favoriſent cette ' opinion; dans un de ces grouppes on voit deux Lutteurs qui combattent, ' l'un tient l'autre renverſé ſous lui, & lui tire les Bras par derriere de toute ' ſa force; dans un ſecond on remarque un homme par terre, & deux autres avec des Maſſues prêts à l'aſſommer; un troiſiéme repréſente un homme ' qui ſemble en vouloir lier un autre à un arbre. On voit encore dans ' cette Friſe pluſieurs morts, des hommes portant des flambeaux allumés, & ' deux figures entre leſquelles il y a une vaſe. Je ſoupçonne que ce ſont ' deux Athlétes qui ſacrifient à Hercule: car on voit ce Héros dans un ' autre grouppe aſſis ſur un bûcher auquel on met le feu; & la plupart ' des figures de cette Friſe portent chacune une peau de Lion. De ces Obſervations ſur l'inſcription & les Bas-Reliefs de ce Monument, nous croyons ' pouvoir préſumer qu'il fut élevé en l'honneur de pluſieurs combattants de ' la Tribu Acamantide, qui vainquirent dans les jeux Athlétiques, & qu'il ' fut dedié à Hercule ſi renommé par ſes combats.' *Monſieur le Roy, Part I, page 25.*

Groupes

Groupes of Figures repreſented there, favour his Opinion; his deſcription of them is curious. 'In one 'of theſe Groupes,' ſays he, 'are ſeen two Boxers fighting, one of them has thrown the other under 'him, and pulls his Arms backward with all his might; in a ſecond we obſerve a man fallen, and two 'others with clubs ready to kill him; a third repreſents a man who ſeems as if he would tye another 'to a Tree. One ſees moreover in this Frize ſeveral dead Bodies, Men carrying lighted Torches, and 'two Figures with a Vaſe between them. I ſuſpect,' ſays Monſ. Le Roy, 'that they are two Athleta's, 'who ſacrifice to Hercules; for we ſee that Hero in another Groupe ſitting on a funeral Pile which 'they are going to ſet on fire; and the greateſt part of the Figures of this Frize have each of them a 'Lyon's Skin. From theſe obſervations on the Inſcription and the Baſſo-Relievos of this Monument,' (continues Monſ. Le Roy,) 'we think we may preſume that it was erected in honour of ſeveral Com-'battants of the Tribe of Acamantis, who vanquiſhed in the Athletic Games; and that it was dedicated 'to Hercules, ſo renowned for his Combats.' This Deſcription is a continued Series of Miſtakes. They have moſt of them been made before, tho' in fewer Words, by Wheler and Spon(*a*): none of them are perhaps ſo pleaſant as Monſ. Le Roy's change of the Dolphins into dead Men.

In the ſecond Part of his Work, Monſ. Le Roy ſays, that the height of the Columns is above ten of their Diameters(*b*), but in this he is miſtaken. He tells us that, 'the Crowning of this Edifice 'is the moſt extraordinary Part of it; its Form, and Richneſs,' ſays he, 'have cauſed ſome Architects 'to doubt of its Antiquity; I formed the ſame Judgment on it,' continues Monſ. Le Roy, 'having 'ſeen a Drawing of this Monument which Lord Charlemont had cauſed to be taken at Athens; but 'having in this laſt City examined and conſidered this Monument at my leiſure, I changed my opinion. 'I have ſatisfied myſelf, ſo as to leave no doubt, that the Crowning and all the Entablature of the 'Building, on the Architrave of which is an Inſcription from whence we learn that it was built in the 'Time of Demoſthenes are exactly of one ſelf ſame Piece cut out of the Block'(*c*). Here Monſ. Le Roy, is again miſtaken; and if he has really examined this Monument at his leiſure, he has nevertheleſs in theſe particulars, as in many others, copied the erroneous account given of them by Spon; who tells us, that the Covering of this building is of one and the ſame Piece with the Frize (*d*). When, as we have before obſerved, the Architrave and Frize are one Piece, the Cornice is in three Pieces, the Roof is one Piece, and another Piece compoſes the upper part of the Flower; ſo that there are in all ſix Pieces in the Entablature and Crowning of this Building.

In his Plan of the Roof of this Building, he has omitted the Cavities in the upper ſurface of the Flower; and he has covered the Roof itſelf with Scales inſtead of pointed Leaves. He has likewiſe decorated the Top of the three Helices or Scrols with Acanthus Leaves, when in the Original there are no Leaves there, nor any Ornament, except plain Mouldings. He has omitted the two Circles of Vitruvian Scrole, &c.

By his Elevation, Plate XXV, it appears, that he has not examined below the preſent Surface of the Ground. The range of Stones which in this Print of his are next the Ground, is repreſented as one Stone only, when in the Original it is compoſed of two; of the ſecond range he has made three Stones, when that like the former is compoſed of two only in the Original. He has not hollowed the under part of the Corona of this Baſement; and he has finiſhed it with a ſquare Fillet, when in the Original it finiſhes with an Ovolo.

(*a*) Il y a quatorze grouppes de deux Figures chacune, dont l' une a preſque toûjours la dépouille de Lion. Il y en a quelques-unes qui combattent & d'autres qui ſacrifient. La plus remarquable de ces Figures eſt un Hercule, &c. Spons Voyage, Tome II. Page 173, 174.

(*b*) La Proportion de ſes Colomnes, eſt de plus de dix diametres de haut. Le Roy, P. II. page 22.

(*c*) Le couronnement de cet Edifice eſt ce qu'il y a de plus extraordinaire; ſa forme & ſa richeſſe ont fait douter a quelques Architects, avec beaucoup de raiſon, de ſon antiquité; j'en portai le même jugement, ayant vû à Rome un Deſſein de ce Monument que Milord Charlemont avoit fait prendre à Athénes; mais ayant examiné & conſidéré dans cette derniere Ville, ce Monument à loiſir, j'ai changé d'opinion. J'ai reconnu, à n'en pas douter, que le couronnement & tout l'Entablement de l'Edifice, ſur l'Architrave duquel on lit une Inſcription qe nous apprend qu'il fut conſtruit dans le tems de Demoſthène, ſont exactement d'une même Piéce, taillés dans le Bloc. Le Roy, Part II. Page 22.

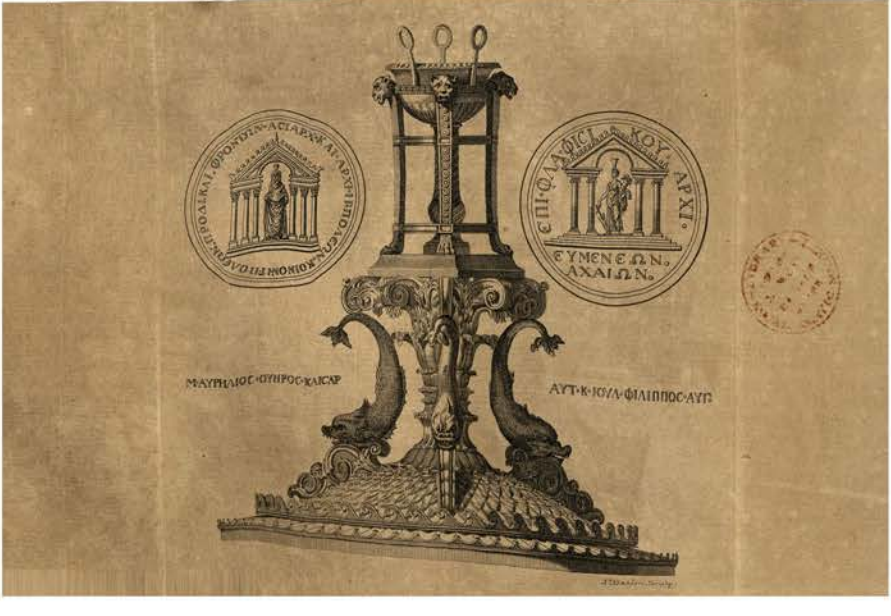
(*d*) Ce Couvert qui eſt taillé en Ecailles, n'eſt qu'une même Piéce avec la Friſe. Spons Voyage, Tome II. Page 173.

The Tripods which are wrought in Baſſo-Relievo on the Pannels of the Intercolumniation, he has repreſented with two Legs only; and he has omitted their Handles. The Mouldings on which theſe Tripods are placed, he has profiled at their Extremities: and he has omitted the Faſcia under thoſe Mouldings. His repreſentation of the Capitals of the Column does not agree with his Deſcription; and neither one nor the other agrees with the Original, &c.

In the Section, Plate XXVI, he ſets down meaſures to each different range of the Foliage which compoſes the Flower. Here not only the Meaſures are falſe, but he has miſcounted the Number of theſe Ranges, and has miſrepreſented their Form, both in this and in the preceding Plate. The Inſide of the Roof which he makes quite ſmooth, the Pannels which he has made of an equal thickneſs from top to bottom, the internal Face of the Capitals which he has omitted, the two Apertures which he makes in the circular Colonnade, and a number of ſuch like inaccuracies, would tire the Reader were they all to be enumerated: they are however ſo many Proofs of Monſ. Le Roy's want of attention. This Chapter ſhall finiſh with a conjecture propoſed by him, and with the Obſervation on which he founds it.

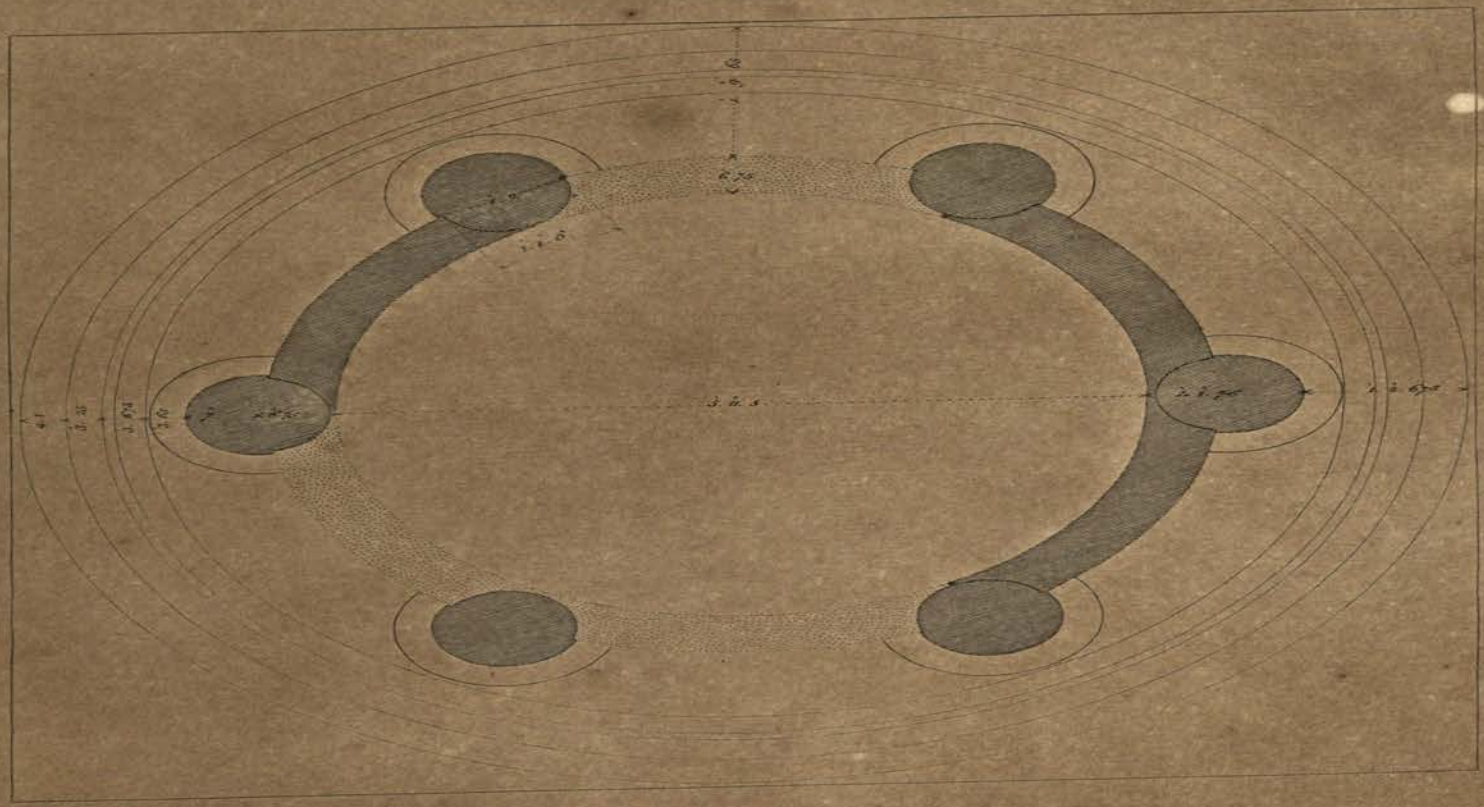
'Vitruvius,' ſays he, 'teaches that the Top of round Temples ſhould be terminated by a Flower, which 'is not a very bold Ornament. The height of this Flower which he [Vitruvius] makes equal to the 'height of the Capital, has given birth to a Conjecture of mine. The little round Temple of Hercules, '(for ſo Monſ. Le Roy calls this Building) is terminated by a kind of Capital with three Angles, the 'height of which does not differ much from that of the Capitals of the Columns of this Edifice. This 'Obſervation has made me think that the Ancients terminated perhaps originally their little round 'Temples, with Capitals ſimilar to thoſe of their Columns; and that when in proceſs of time, they 'crowned them with Flowers inſtead of theſe Capitals, they ſtill continued nevertheleſs to give them 'the height of theſe ſame Capitals'(*a*), &c. Now the Reader muſt be informed, that the height of the Capitals of this Building is 1 Foot 7 Inches $\frac{1}{10}$ and the height of the Flower, which Monſ. Le Roy in this account makes nearly equal to it, is 4 Feet 5 Inches $\frac{1}{10}$.

(*a*) Vitruve enſeigne que le haut de Temples ronds devoit être terminé 'par un fleuron qui n'eſt pas un ornement fort mâle, & la hauteur de ce 'fleuron, qu'il fait égale à celle du chapiteau, m'a fait naître une conjec-'ture. Le petit Temple d'Hercule eſt terminé par une eſpéce de chapiteau 'à trois angles, dont la hauteur ne s'éloigne pas beaucoup de celles des 'chapiteaux des colonnes de cet Edifice. Cette obſervation m'a fait penſer 'que les Anciens terminoient peut être d'abord leurs petits Temples ronds 'par des chapiteaux ſemblables à ceux de leurs colonnes; & que dans la ſuite 'ayant mis des fleurons pour couronnements en place de ces chapiteaux, ils 'leur donnérent toujours la hauteur de ces mêmes chapiteaux.' Le Roy, Part II. Page 22.

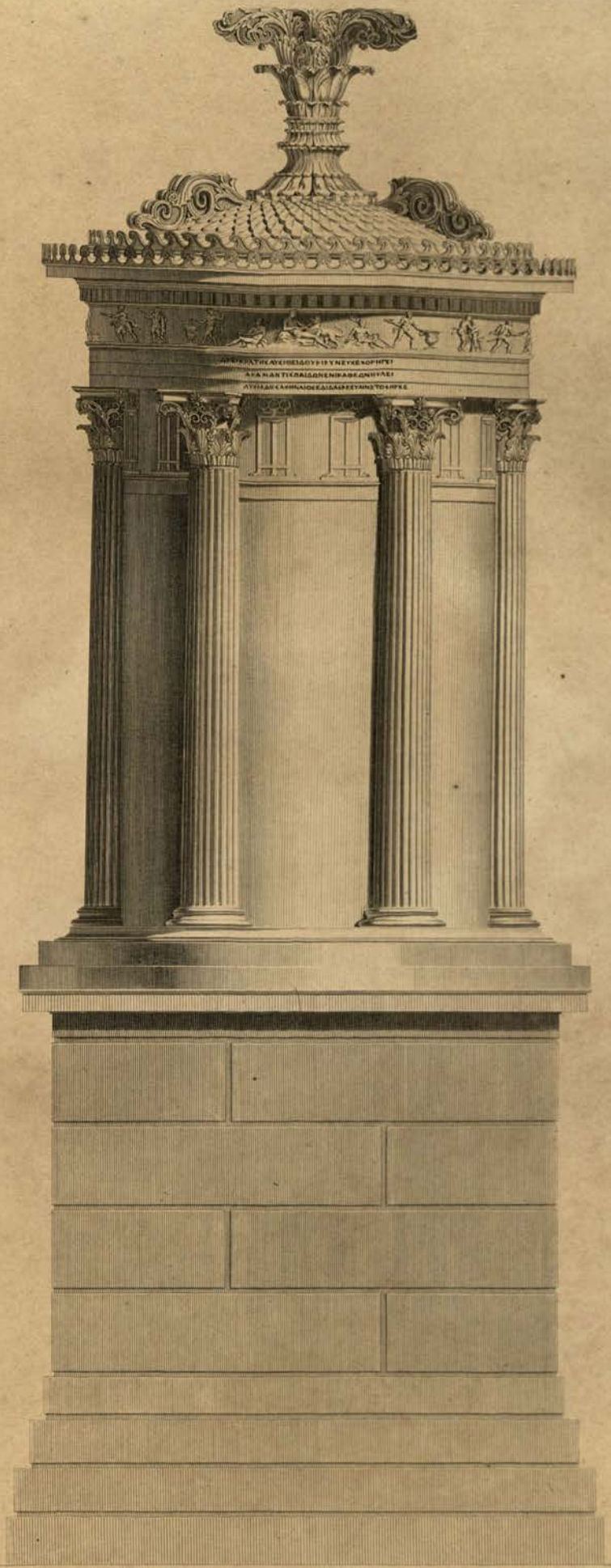


Chap. IV. Pl. I.

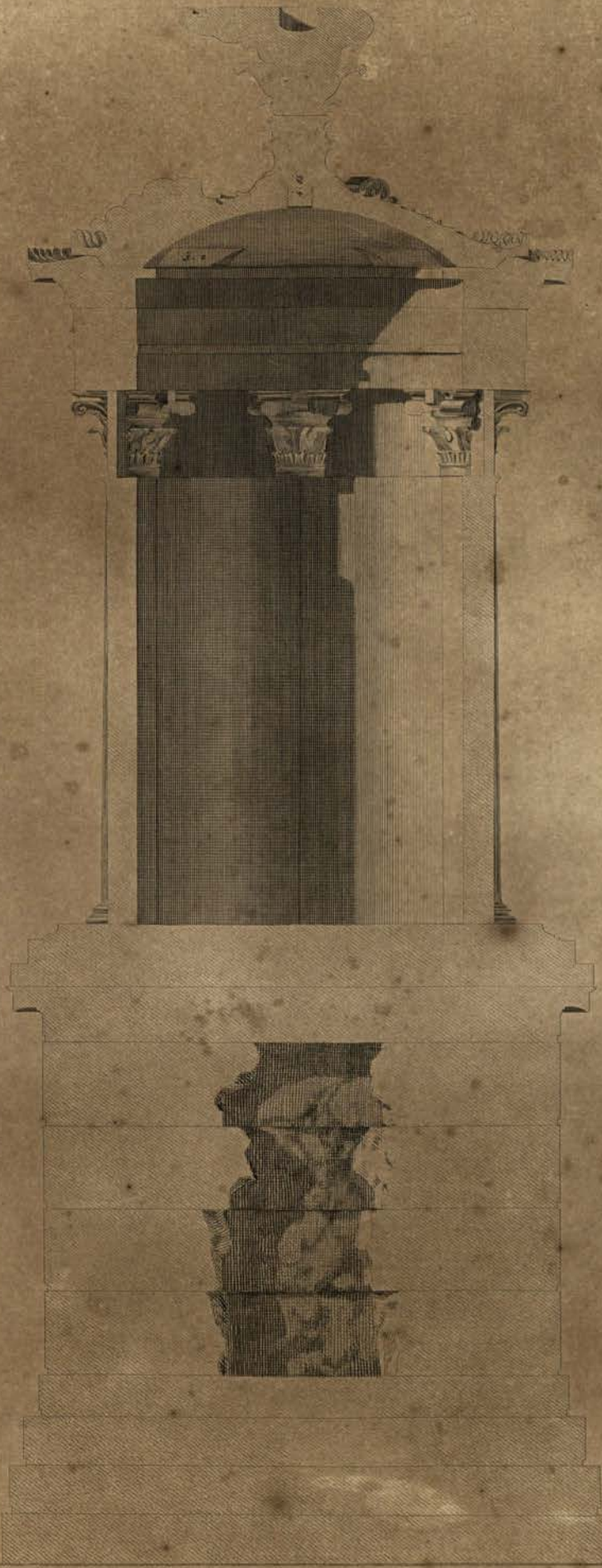
A. Walker sculp.

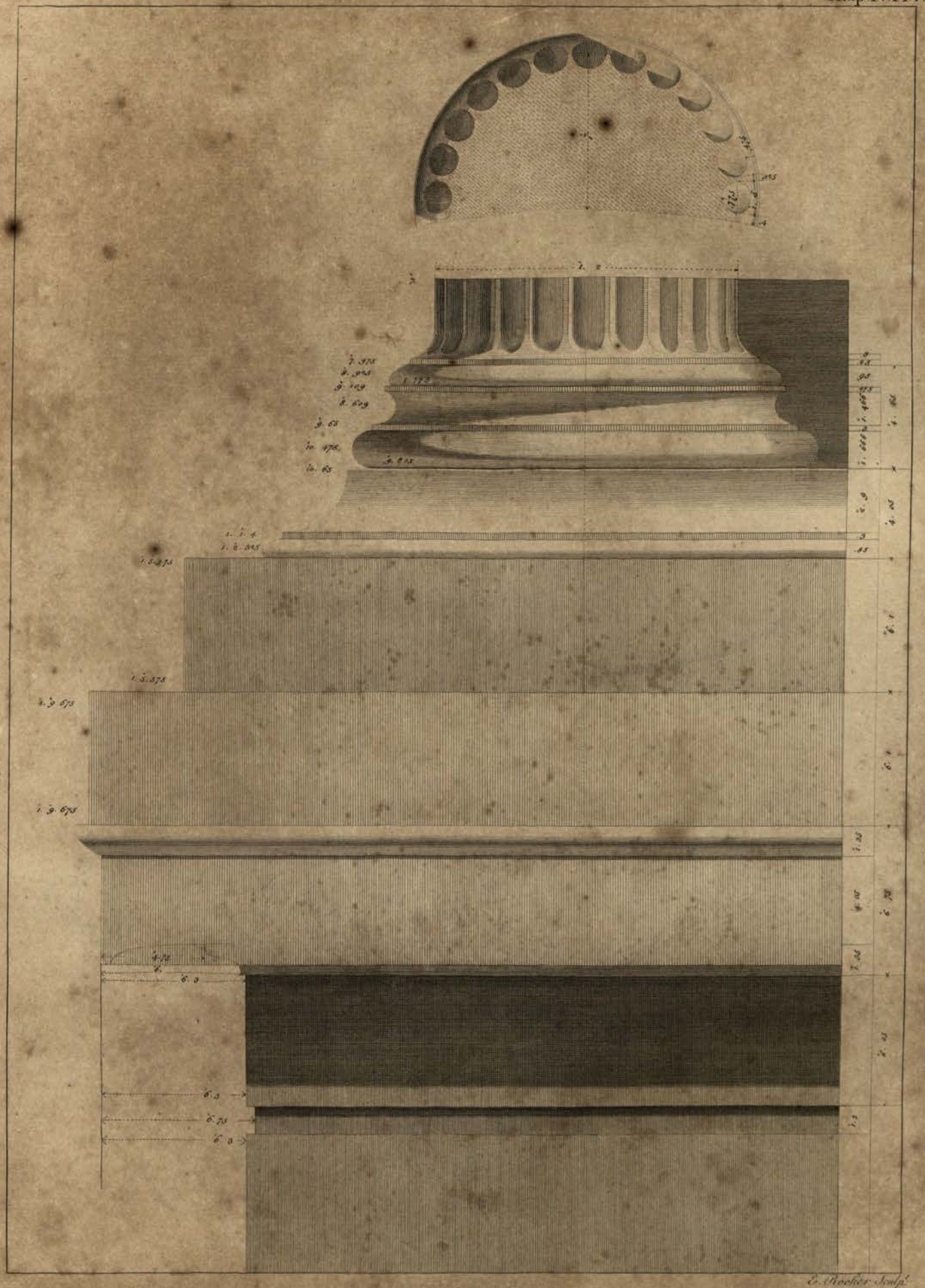


J. Basire sculp.



E. Rooker sculp.





E. Rocker Sculp.

C. Rooker sculp.

Fig: 2.

Fig: 3.

Fig: 4.

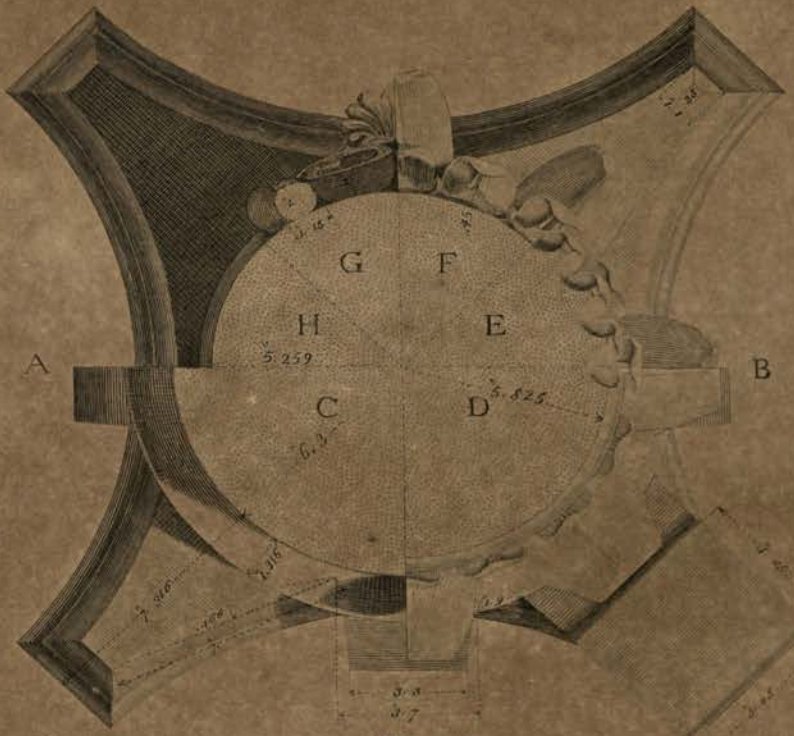



Fig: 1.

J. Basire sculp.

Jas. Basire Sculp.

Fig.1

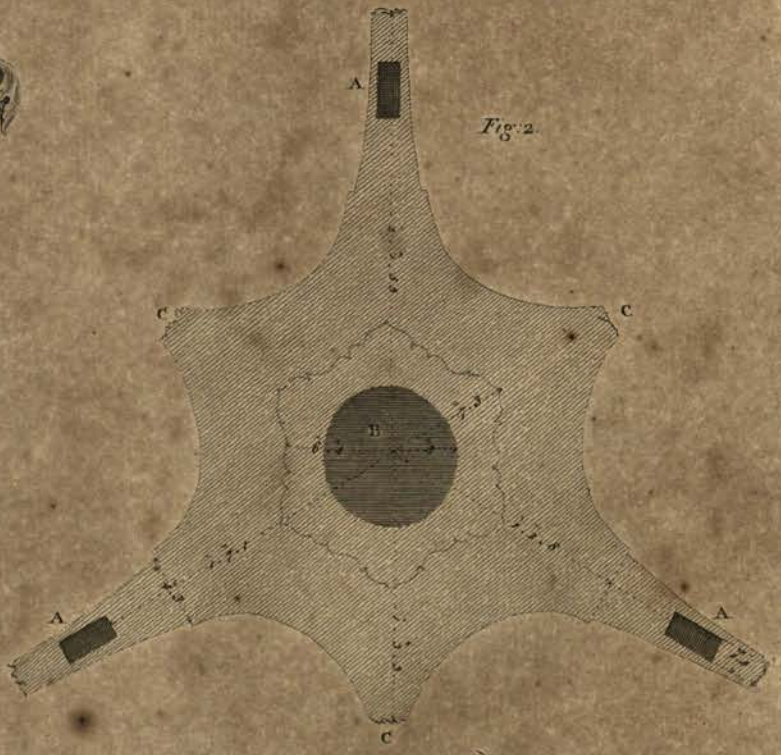



Fig.2

Fig.3

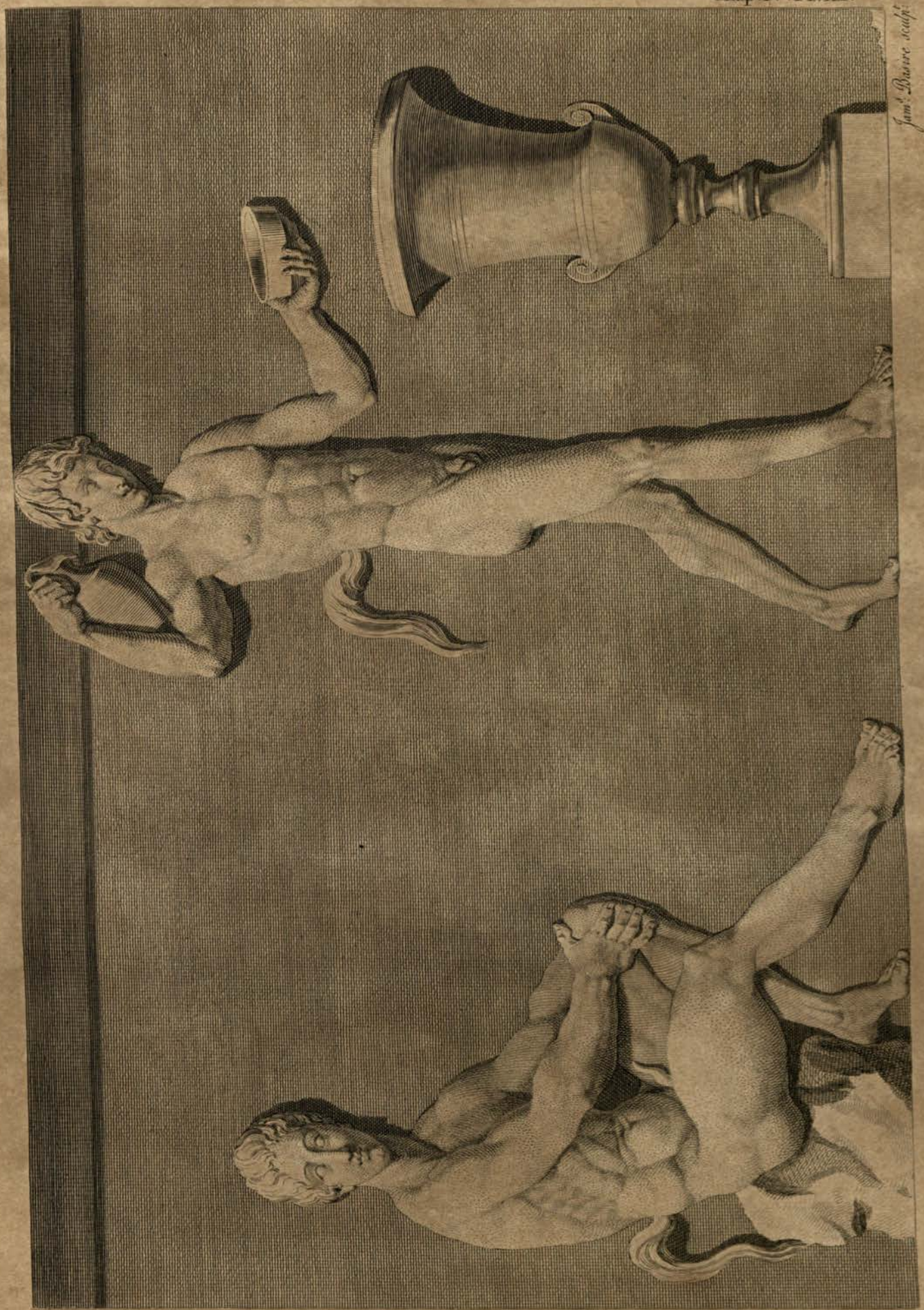
Chap. IV. Pl. IX.

Jam.s Basire sculp.

Chap: IV. Pl: X.



C. Grignion Sculpt.



Jam.s Basire sculp.t

Jam.s Basire sculp.t

Jam.s Basire sculp.t

J. Basire sculpt.

Jam.s Basire sculp.

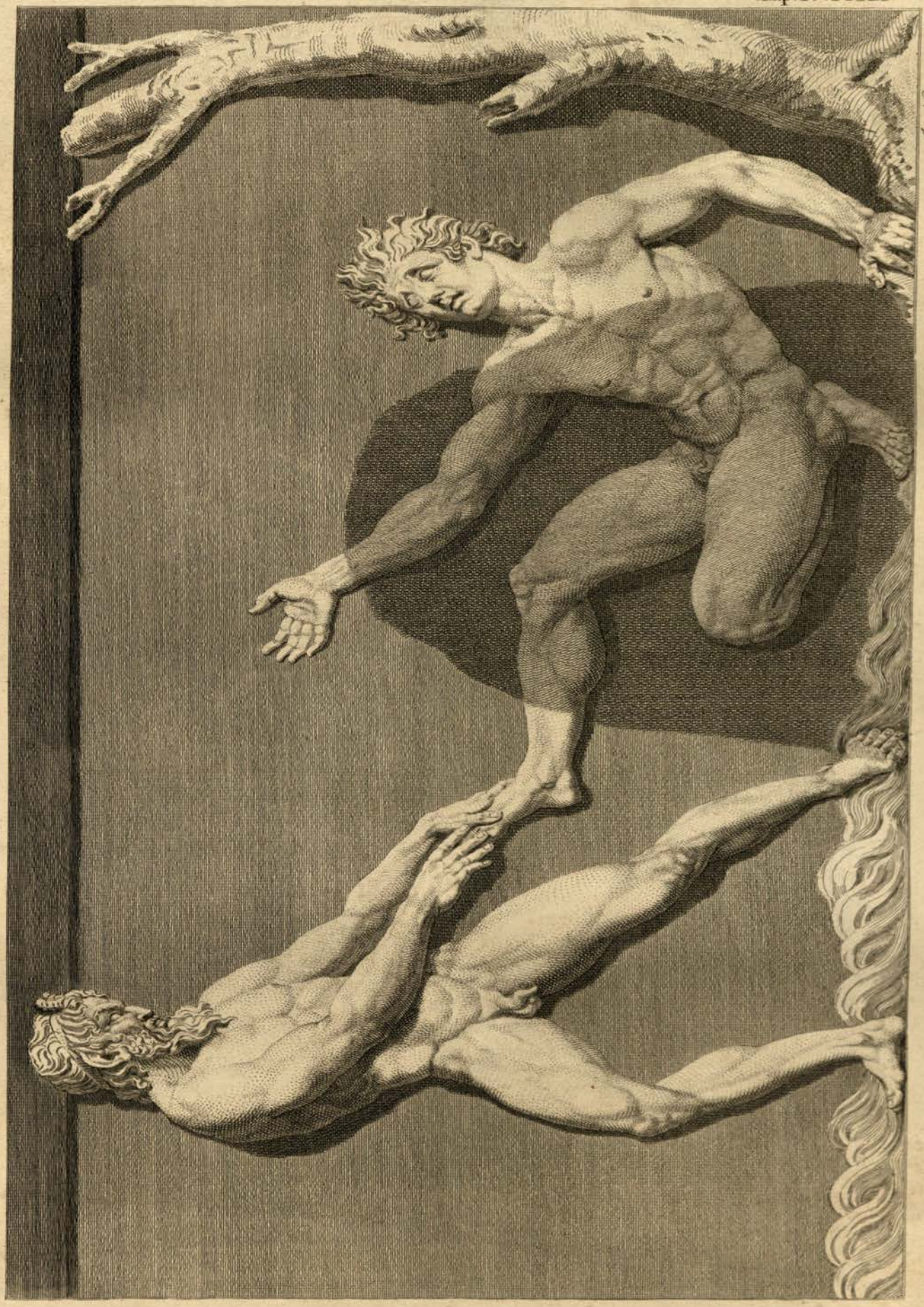
Chap: IV. Pl: XVI.

Jam.s Basire sculpt.

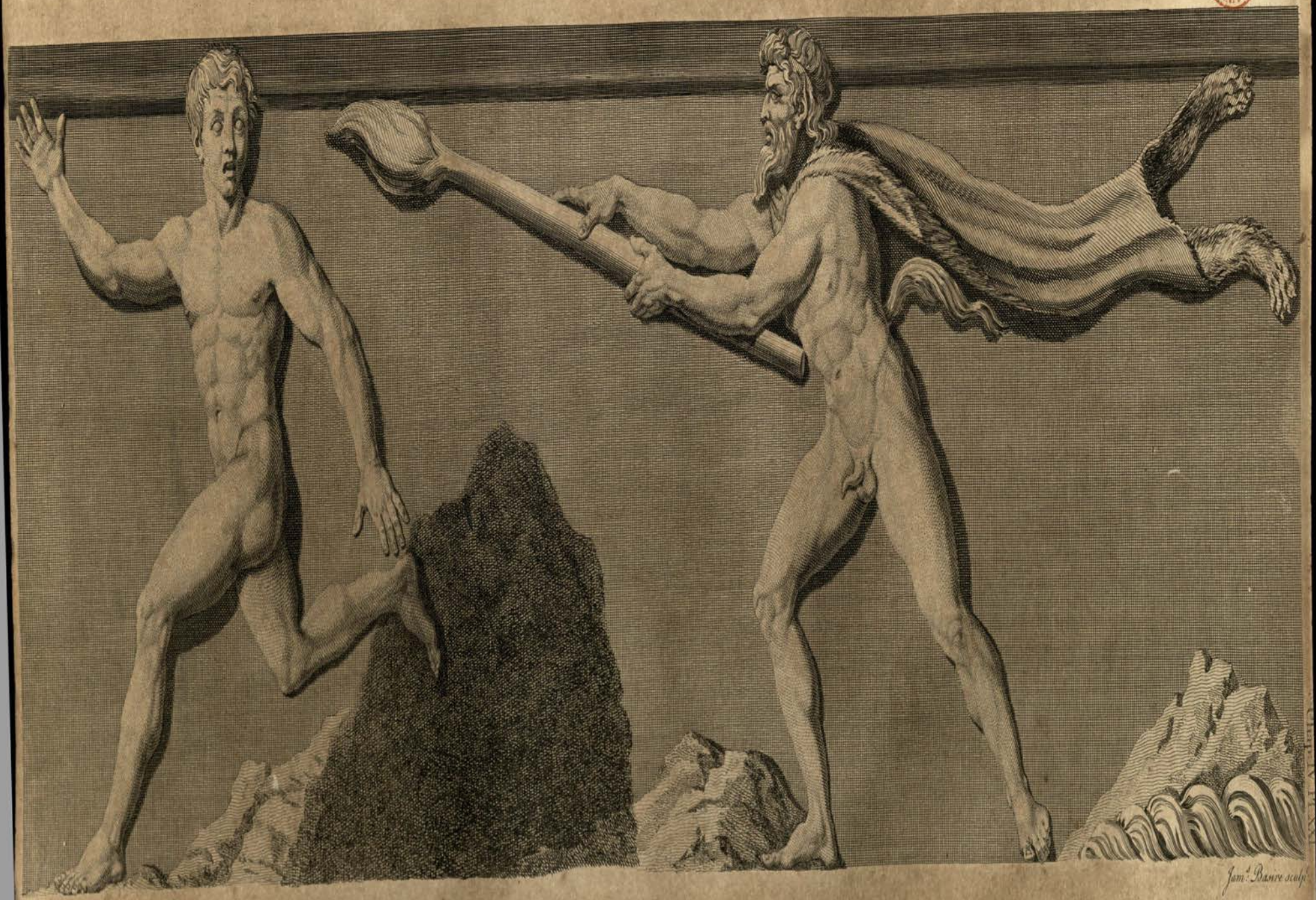
Jam.s Basire sculp.t

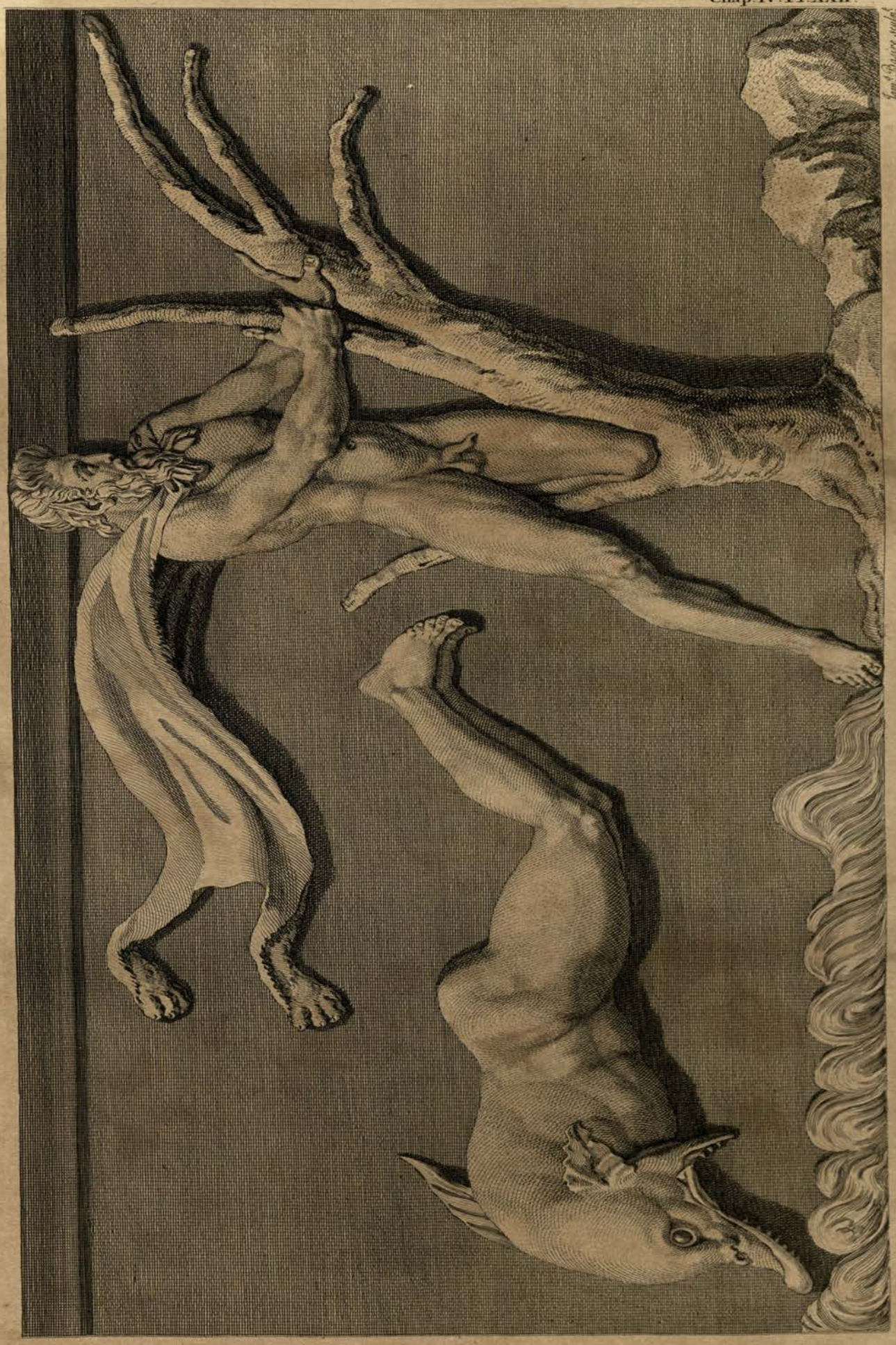
Jam.s Basire sculp.t

Jam.s Basire sculp.t



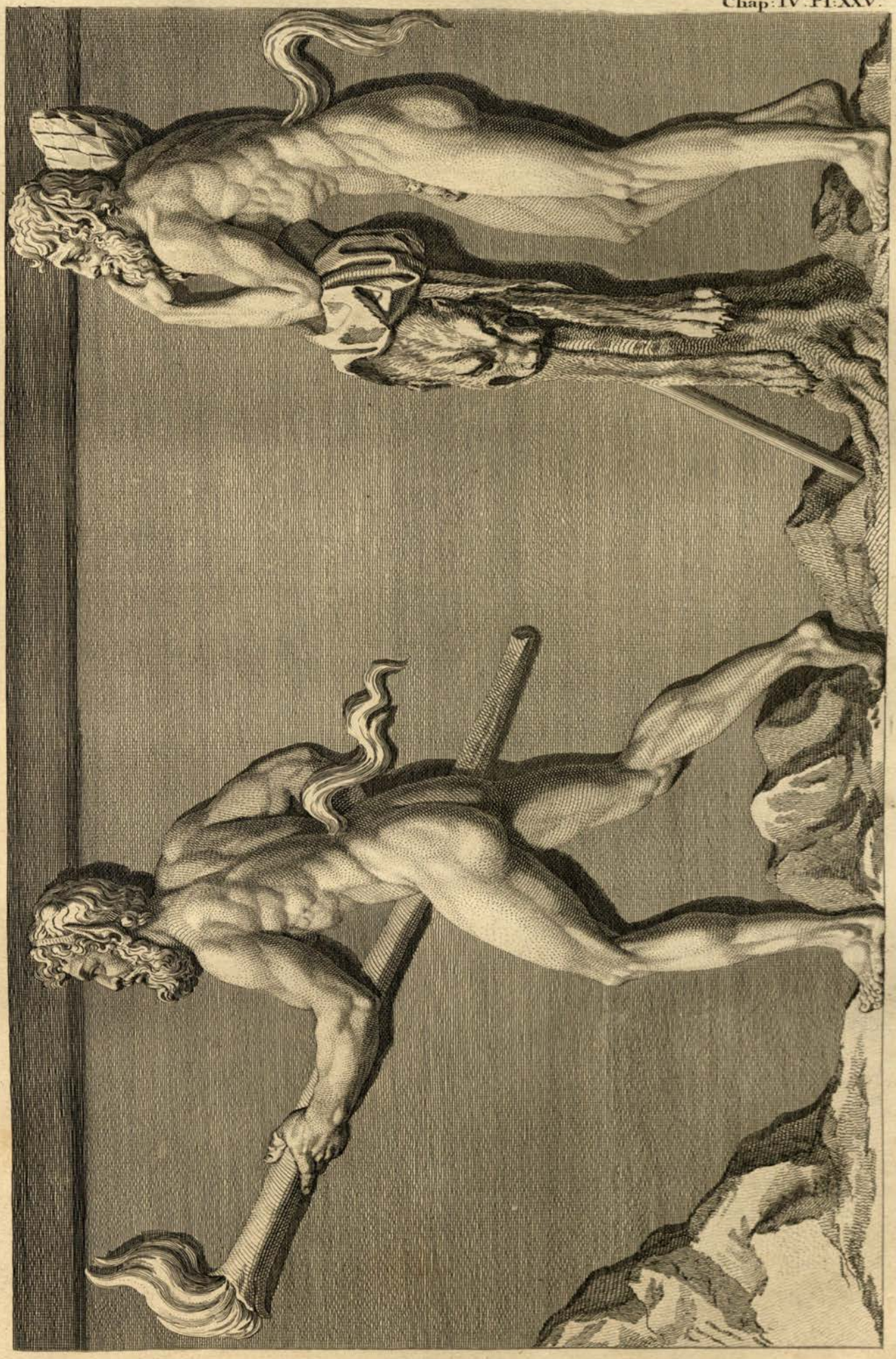
Jam.s Basire sculp.t


Jam.s Basire sculp.

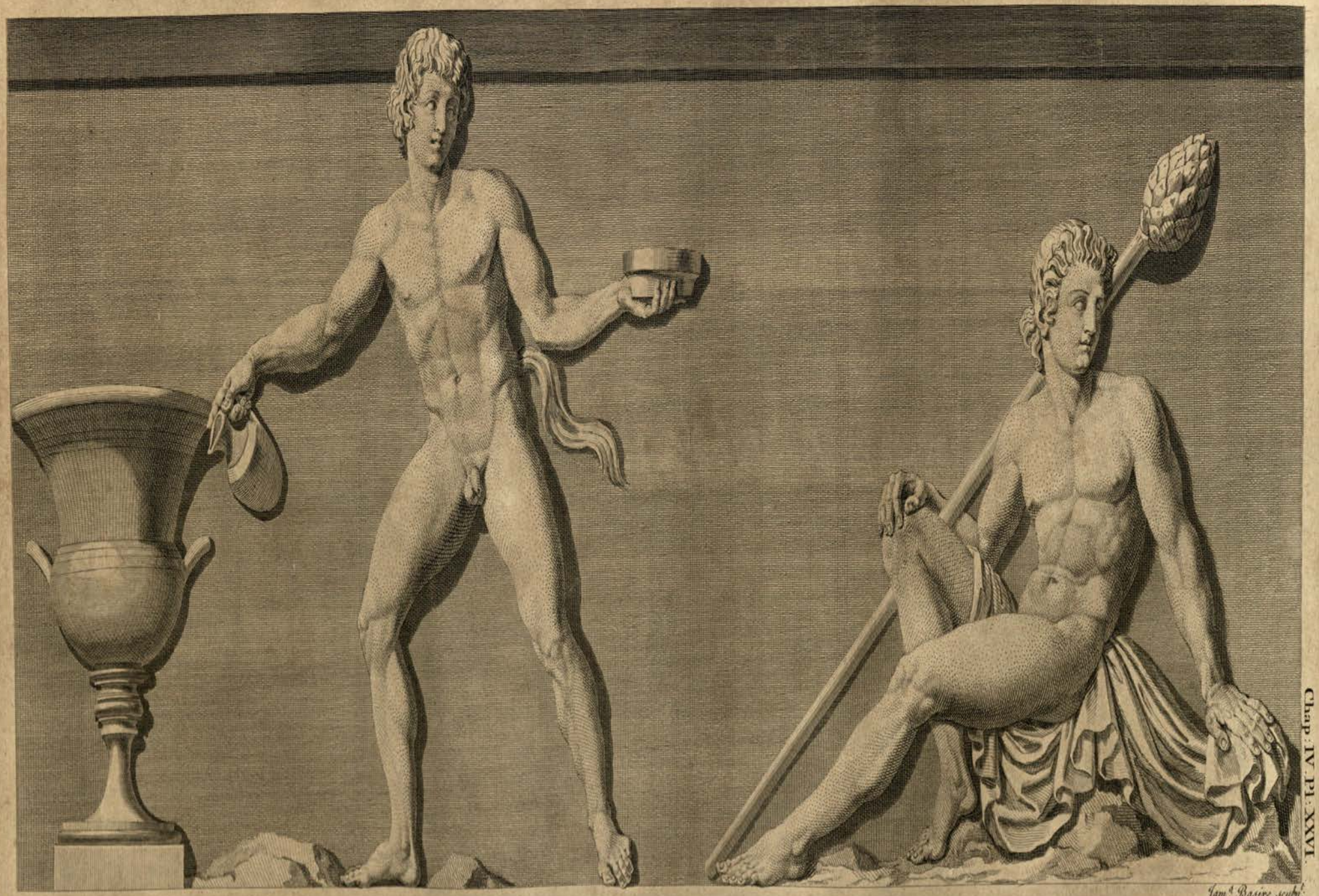


C. Rooker sculpt.

Jam.s Basire sculp.t

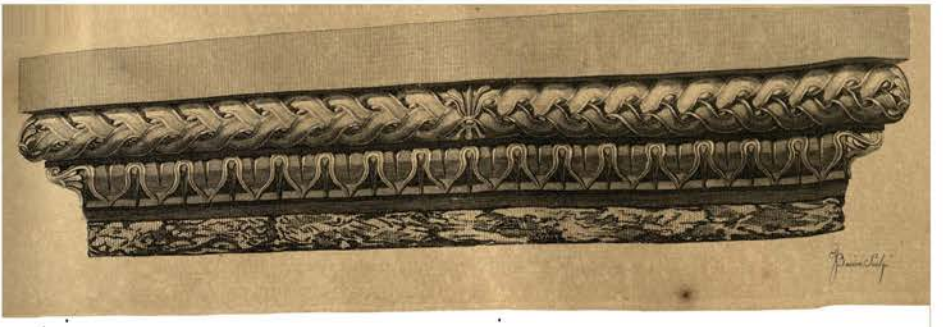


Jam.s Basire sculp.



Chap: IV. Pl: XXVI.

Jam.s Basire sculp.



# CHAPTER V.

## *Of a Stoa or Portico, commonly ſuppoſed to be the remains of the Temple of Jupiter Olympius.*

THIS is one of the moſt conſiderable Remains of Athenian Magnificence, and when it was entire muſt certainly have made a very noble Appearance; ſince in its preſent ruinous condition it has ſo ſtriking an effect, that moſt Travellers have miſtaken it for the Temple of Jupiter Olympius, which in Splendor and Majeſty, ſurpaſſed every other Structure in Athens (*a*).

What the ancient Name of this Building was, appears extremely difficult to aſcertain. The Tradition of the preſent Athenians will not aſſiſt us in the diſquiſition; they call it indifferently, the Palace of Pericles or of Themiſtocles, but it ſeems altogether incredible, that among thoſe jealous Republicans, any Citizen ſhould venture to erect ſo ſplendid a Houſe for his own private Habitation (*b*). No Sculptures or Inſcriptions have been diſcovered here, that afford any light to our Enquiry; the general Plan of the external Walls may however be traced; and this, with ſome other Circumſtances to be hereafter mentioned, make it probable, that theſe Ruins are rather the remains of a Stoa or Portico, than either of a Palace or Temple.

The external Walls encloſe a large quadrangular ſpace of 376 Feet, 1 Inch in length, and 252 Feet, in Breadth. The Front looks nearly W. N. Weſt; or to be more exact, it lyes 28°. 20′, Eaſt of North, and Weſt of South. In the middle of it are the remains of a Gate or Entrance, to which they formerly aſcended by a flight of ſix Steps. The whole extent of this Front is ornamented with Corinthian Columns, and is terminated at each extremity by a Pteroma, or projecting Wall, which is faced with a Corinthian Pilaſter.

Originally the number of theſe Columns was eighteen; they were diſpoſed in the following manner. Four of them, which were fluted, were placed in the middle of the Front on the uppermoſt Step; they ſupported an Entablature and Pediment, and formed a Portal or (*c*) Portico before the Gate.

(*a*) Magnificentiæ vero in Deos, vel Jovis Olympii templum Athenis unum in terris inchoatum pro magnitudine dei poteſt teſtis eſſe.

'*Of his* (*Antiochus Epiphanes*) *religious Magnificence, the Temple of Jupiter* '*Olympius at Athens may ſerve as a particular Teſtimony; it is the only one in the* '*World undertaken in a manner ſuitable to the greatneſs of the Deity.*' Livy, Book XLI. Chap. 20.

Vitruvius claſſes this Temple of Jupiter Olympius, with the Temple of Diana at Epheſus, the Temple of Apollo at Miletus, and the Temple of Ceres and Proſerpine at Eleuſis; theſe were the four ſacred Edifices, he informs us, which were moſt celebrated for their Beauty and Magnificence. See the Proeme to his ſeventh Book.

(*b*) Ἦλθε δ' ἔνια σώφρονες ζῆλον, ὃ ἐρρέθη ὑπὸ τῶν παλαιοτέρων ὅτι μέντοι, οὔτε τὴν Ἀμυνοκλέους, ὃ τὴν Μιλτιάδου, ὃ τῶν τότε λαμπρῶν οἰκίαν εἴτις ἄρα ἄλλου ὑμῶν ἐπιδείκνυσιν, ἀφ' τῆς τῶ γείτονος οὐδὲν σεμνοτέραν ὄψεται.

'*In their private capacities, they had ſo much moderation, and adhered ſo* '*ſtrictly to the Manners which the Conſtitution of their Country enjoins, that if any* '*one looks at the Houſe of Ariſtides or Miltiades, and the other illuſtrious men* '*of thoſe times, he ſees it in no reſpect finer than the next door Neighbours.*' Demoſthenes, Olynth. II.

(*c*) A Portico is properly what the Greciaus called a Stoa, it was a quadrangular Space, with a Colonnade or Periſtyle round its inſide. As the Building treated of in this Chapter is ſuppoſed to be of that kind, we ſhall, to avoid ambiguity, call the Ornament of Columns which is placed before this Gate-way, a Portal.

Perhaps this word will on all occaſions, beſt expreſs that piece of Architecture ſo frequently placed before the Door or entrance of any Building, tho' it is more generally called a Portico.

On either ſide of this was a Range of ſeven Columns whoſe Shafts were not fluted; they were placed each on its proper Pedeſtal, the top of which was exactly level with the uppermoſt Step of the Portal.

The North-Eaſterly half of this Front, with its Columns, Pedeſtals and Entablature, are not much defaced; but the South-Weſtern Column of the Portal, with that Angle of the Entablature which it ſupported, are wanting; and there are beſides no remains of the Cornice which was over the Tympanum of the Pediment. That half of the Front which lyes South-Weſterly of the Portal is much ruined, but great part of the Wall is yet remaining there, together with the ſeven Pedeſtals, and ſome fragments of the Columns which were placed on them; all which are in their original Situations. The Antæ or Pilaſters of the Portal are entire, as are alſo thoſe Pteromata or Wings which limit each extremity of this Front and determine its utmoſt extent.

The two lateral Walls were moſt probably ſimilar to each other; that which is on the North-Eaſtern Side of the Quadrangle, remains ſufficiently entire to ſhew what its general Form has been. On the outſide of this Wall are three remarkable Projections: that in the middle is rectangular, and has probably been an Entrance; thoſe on each ſide of it are ſemicircular, and appear to have been what Vitruvius calls Exhedræ: they form receſſes on the inſide of the Quadrangle, ſomewhat reſembling thoſe on each ſide of Weſtminſter-Bridge; and like them, were deſigned to accommodate ſuch Perſons as were diſpoſed to ſit and converſe without Interruption.

Great part of the Back Front likewiſe remains; it is ſupported on the outſide by ſix large plain Paraſtata or Buttreſſes. Whatever Decoration may have been on the interior Face of this Wall, it is evident, that the external Face has never had much Ornament beſtowed on it. There ſtill remain ſome Traces of a Periſtyle, or continued Colonnade, which on the inſide of theſe Walls, encompaſſed the Quadrangular Space beforementioned. This Periſtyle was compoſed of a double Range of Columns, agreeing in this particular with Vitruvius's Deſcription of Porticos. Of the great number of Columns that were neceſſary to form ſuch a Periſtyle, only one remains in its original Place; and it ſeems to be of that Range which was fartheſt diſtant from the Wall.

Exactly fronting the Gate or Entrance, deſcribed in the third and fourth Section of this Chapter, and about 250 Feet diſtant from the Front Wall, are ſome old Foundations (*a*); on them, a large Church, the Work of a moſt barbarous Age, has been ſince erected; it is called *ee megále Panagía*, or great St. Mary's. In the Walls of this Church are ſtill to be ſeen an ancient Arch, and ſome other Remains of excellent Maſonry: contiguous to the Church are three Columns ſupporting an Architrave; they were probably part of the ſame Edifice to which the Arch originally belonged.

Whatever difficulties attend the diſquiſition concerning this Building; moſt evidently it was not the Temple of Jupiter Olympius; for that Temple was ſituated in the Southern part of the City near the Fountain Callirrhoe, whereas this Building ſtands to the North of the Acropolis. Thoſe ſtately Ruins vulgarly called the Columns of Adrian, and ſuppoſed to be the Remains of that Emperor's Palace, ſtand exactly on the ſpot aſſigned by the Ancients, to the Temple of Jupiter Olympius. In reality, theſe laſt mentioned Ruins agree in ſo many other particulars, beſides their Situation, with the Deſcriptions of that ſumptuous Temple which are ſtill extant, that it is not eaſy to conceive, how any other Building could ever be miſtaken for it. For we find, that the Columns of Adrian, as they are called, ſtand in the South (*b*) Part of the City, and they are near the Fountain Enneacrunos, or

(*a*) If the Periſtyle, or internal Colonnade croſſed the quadrangular Space cloſe by the front of theſe Ruins, the Area enclofed by it will have been exactly a Square.

(*b*) Τὸ δὲ πρὸ αὐτοῦ ἡ ἀκρόπολις ἡ νῦν οὖσα, πόλις ἦν, ᾗ τὸ ἐπ' αὐτῇ πρὸς νότου μάλιστα τετραμμένον. &c.

Smith very properly tranſlates this Paſſage as follows. '*Before this time, that which is now the Citadel and that part which lies on the* South-ſide *of the Citadel, was all the City. The temples built either within the Citadel or without, ſufficiently ſhew it. For in the* ſouth-part *of the City, particularly, ſtand the Temples of* Olympian Jove, *of the Pythian Apollo, &c. All the other ancient Temples are ſeated in the ſame Quarter. Near it alſo is the Fountain, now called* Enneacrunos, *or nine pipes, &c.*' Thucyd. B. II. 15.

Here Valla, inſtead of πρὸς νότον, reads πρὸς ἕῳον. or, *on the North ſide of the Citadel*, and Palmerius ſeems to approve this reading, and to ſuppoſe that the Fountain Enneacrunos and mount Hymettus were to the North of the Citadel. But they are miſtaken, for the Enneacrunos, the Iliſſus, Hymettus, and the country of Agra, lying between Hymettus and the Iliſſus, are all ſituated to the Southward of Athens.

Callir-

Callirrhoe(*a*), as was before obſerved; to which may be added, that they are of very extraordinary Dimenſions(*b*), being near ſixty Feet high, and about ſix Feet in Diameter; they are the remains of a Dipteros and Hypæthros(*c*), of the Corinthian Order; and the Peribolus or Encloſure in which they ſtood, was nearly if not quite a circuit of four Stadia(*d*). Now theſe are exactly the particulars which the Ancients have left us concerning the Temple of Jupiter Olympius at Athens, as may be ſeen by the authorities, cited in the Notes.

On the contrary, the Building treated of in this Chapter ſtands to the Northward of the Acropolis, its Columns are only 28 Feet, 10 Inches $\frac{114}{1000}$ in height, and 2 Feet, 11 Inches $\frac{1}{10}$ in Diameter: there remain no traces either of a Dipteros or Hypæthros, and the whole circuit of the Walls including the Curvature of the Exhedræ, has been only 1400 Engliſh Feet, or two Stadia and about one third.

It has been already obſerved in Chapter II. that Monſ. Le Roy ſuppoſes theſe Columns of Adrian, as they are called, to be the remains of the Pantheon built at Athens by the Emperor Adrian(*e*); but if the Reaſons which have been now produced are ſufficient to ſhew that they belonged to the Temple of Jupiter Olympius, he is evidently miſtaken.

Wheler and Spon have imagined that they are the remains of one hundred and twenty Columns of Phrygian Marble(*f*), with which that Emperor as Pauſanias(*g*) informs us, adorned an Edifice erected by him at Athens; and they ſuppoſe this Phrygian Marble to be whiter than the Marble of Pentelicus. But Phrygian Marble is a ſpecies of Alabaſter variegated with beautiful Veins and Spots. Stephanus Byzantinus ſays, that *Alabaſtra* is a City of Phrygia in which an excellent ſpecies of Marble was found(*h*); and this ſeems to be perfectly explained by a paſſage in Strabo, where he tells us that there were Quarries near Synnada, a City of Phrygia which afforded a ſort of Stone, variegated nearly in the manner of the *Alabaſtrites*; and that Columns and Slabs of it were carried to Rome, wonderful for their dimenſions and beauty(*i*). Now it is evident from Pliny, that the *Alabaſtrites* which this Phrygian Marble reſembled, was diverſified with various colours(*k*); ſo that Wheler and Spon are undoubtedly miſtaken when they ſuppoſe that the Columns of Adrian which are white are of Phrygian Marble, and that Phrygian is whiter than Pentelic Marble. On the ſtricteſt examination no difference could be diſcerned between the Marble of theſe Columns, and that of the other Buildings in Athens: we may therefore be certain that they were brought from Pentelicus and not from Phrygia. For it is not credible that Adrian would have been at the Expence of tranſporting from a diſtant Country to Athens, a Marble which the Quarries of Attica afforded in great Plenty and Perfection.

Having proved that the Ruin deſcribed in this Chapter could not be the Temple of Jupiter Olympius, the Reader may expect that in purſuance of the method obſerved in the foregoing Chapters, ſome attempt be here made to diſcover what building it really was.

(*a*) Ταραντῖνος δὲ ἱστορεῖ τὸν τοῦ Διὸς νεῶν κατασκευάζοντας Ἀθηναίους Ἐννεακρούνου πλησίον, &c. '*Taurentinus relates, that when the Athenians were building the* '*Temple of Jupiter Olympius, near the Fountain Enneacrunos,*' &c. Hierocles in the Preface to his Hippiatrics, cited by Meurſius in his Cecropia. Page 32

(*b*) In Aſtu verò Jovem Olympium amplo modulorum comparatu, Corinthiis ſymmetriis & proportionibus, Architectandum Coſſutius ſuſcepiſſe memoratur. '*In the City of Athens we are told that Coſſutius undertook the* '*building of the Temple of Jupiter Olympius on a ſcale of great Dimen-* '*ſions, and of the Corinthian Order.*' Vitruvius proeme to his ſeventh Book.

(*c*) Hypæthros vero decaſtylos eſt in pronao & poſtico. Reliqua omnia eadem habet, quæ dipteros, &c. hujus autem Exemplar Romæ non eſt, ſed Athenis octaſtylos in Templo Jovis Olympii. '*The Hypæthros is de-* '*caſtyle both in the Portico and in the back Front. In all other reſpects it is* '*the ſame with the Dipteros. There is no example of it at Rome, but at Athens* '*the Temple of Jupiter Olympius tho' an Octaſtyle is of this Species.*' Vitruvius, Book 3. Chap. 1.

(*d*) Ὁ μὲν δὴ πᾶς περίβολος σταδίων μάλιστα τεσσάρων ἐστίν. '*But the whole peri-* '*bolus* (or circuit incloſing the conſecrated place in which the Temple ſtands,) '*is of about four Stadia.*' Pauſanias, Book I. Chap. XVIII.

(*e*) Monſ. Le Roy. Partie I. Page 35.

(*f*) Wheler. Page 371. Spon's Voyages, Tome II. Page 169.

(*g*) Pauſanias Book I. Chap. 18, towards the end.

(*h*) Ἀλάβαστρα, πόλις Φρυγίας. Ἡρόδοτος. ἐν ταύτῃ λίθος διάσημος. Steph. Byzant.

(*i*) Καὶ τὸ λατόμιον τοῦ Συνναδικοῦ Λίθου, &c. Καταρχὰς μὲν μικρὰς βούλους ἐκδιδόντες τοῦ μετάλλου· διὰ δὲ τὴν νυνὶ πολυτέλειαν τῶν Ῥωμαίων κόνος μονόλιθοι μεγάλοι, πλησιάζοντες τῷ αλαβαστρίνῃ λίθῳ κατὰ τὴν ποικιλίαν, &c.

Strabo, Page 557.

(*k*) Alabaſtrites naſcitur in Alabaſtro Ægypti & in Syriæ Damaſco, candore interſtincto variis coloribus. Pliny, Book XXXVII. Chap. 10.

Pauſanias affords us ſome aſſiſtance in this Enquiry; by his Deſcription of this part of the City, it ſhould ſeem that the Building in queſtion can be no other than the celebrated Portico called the Poikile (*a*). In his way from the Ceramicus and the Temple of Vulcan, to the Poikile, he paſſes near the Hermes Agoræus, or the Mercury of the Agora; he then enters the Poikile which he deſcribes, and having finiſhed his account of it, he returns to the Agora, and enumerates various particulars he obſerved in that Place. The manner in which Pauſanias ſpeaks of theſe Buildings, and the tranſitions he makes from one to the other of them, are ſuch, that we muſt neceſſarily conclude them to be almoſt contiguous to each other. He then proceeds to the Gymnaſium of Ptolemy, which he tells us is not far from the Agora; and to the Temple of Theſeus, which he informs us is near the Gymnaſium. Hence it appears that theſe three Buildings, the Agora, the Poikile, and the Gymnaſium of Ptolemy, ſtood near each other; and likewiſe, that the Agora was nearer than the Poikile both to the Ceramicus and to the Gymnaſium; and that the Gymnaſium lay between the Agora and the Temple of Theſeus.

Now the Temple of Theſeus ſtill remains at Athens, and the Sculptures on it are ſufficient warrant for the name univerſally given it; that Temple therefore is a fixed and certain Spot, concerning the ſituation of which there can be no diſpute.

There are at preſent not far from the Temple of Theſeus, three of the moſt conſiderable Ruins in Athens, ſtanding together, and as it where in one Groupe; one of theſe is the Building under our preſent conſideration, which from the Diſpoſition of its Plan, as we have already obſerved, appears to have been a Stoa or Portico; another of theſe Ruins is the Doric Portal treated of in our firſt Chapter, where it is proved to be, moſt probably, the Agora; and the third may be ſuppoſed both on account of its ſituation and extent, to be the remains of the Gymnaſium of Ptolemy; for it is the neareſt of the three to the Temple of Theſeus, being in fact ſcarcely ſeven hundred feet diſtant from it, and it lyes betwen that Building and the Agora, from which it is only two hundred Feet diſtant; its Plan moreover is a quadrangle whoſe longeſt ſides extended about four hundred, and its ſhorteſt about three hundred Feet, a Space well adapted to the uſes of a Gymnaſium.

To this Circumſtance of their Vicinity, may be added, that the reſpective ſituations of theſe Ruins correſpond with each other, and with the Temple of Theſeus, exactly in the manner that the Agora, the Poikile, and the Gymnaſium, correſpond in Pauſanias's Deſcription of them; for going the neareſt way from that part of the City in which the Ceramicus ſtood, to the Ruin here ſuppoſed to be the Poikile, you have the Doric Portal, which was ſhewn to be moſt probably the Agora, on your right hand full in View; that Ruin ſuppoſed to be the Gymnaſium, is on your left; and a little farther, but on the ſame ſide with the Agora, you arrive at that which is the Subject of our preſent Conſideration.

Again, if from the Agora you go to the Temple of Theſeus, it is neceſſary to paſs by the Ruin here ſuppoſed to be the Gymnaſium of Ptolemy.

We may therefore ſay, the ſituations of theſe Ruins are ſuch, that whatever proves any one of them to be the remains of the Building correſponding to it in Pauſanias's deſcription, will ſhew with the ſame degree of Evidence, that the other two likewiſe correſpond; for inſtance, the reaſons alledged in the firſt Chapter to prove that the Building there treated of, was part of the Agora, prove equally

(*a*) The Poikile was the principal Stoa or Portico in Athens, it was adorned with a great variety of excellent Paintings, and with Shields taken by the Athenians from their Enemies; ſee Pauſanias's Attica, Chapter 15. It was likewiſe celebrated for giving the Name of Stoics, to the School of Philoſophers inſtituted by Zeno.

Pauſanias in Chap. XIV, of his Book, treats of the Ceramicus and ſome neighbouring Buildings, particularly he finiſhes that Chapter with an account of the Temple of Venus Urania, near that of Vulcan and Minerva, which was over the Ceramicus, and immediately begins Chapter XV. in the following manner. Ἰοῦσι δὲ πρὸς τὴν στοὰν, ἣν ποικίλην ὀνομάζουσιν ἀπὸ τῶν γραφῶν· ἔστιν Ἑρμῆς χαλκοῦς, καλούμενος Ἀγοραῖος. '*Going to the Stoa or Portico, which they* '*call the Poikile, or the pictured, from the Paintings which are in it, there is a* '*Mercury of Braſs, called Agoræus, or belonging to the Agora.* Pauſanias Attica, Chap. XV.

He then enters the Poikile, and deſcribes very particularly the paintings and other ornaments he found there, and when he has finiſhed that deſcription, he tells his Reader. Ἀθηναίοις δὲ ἐν τῇ ἀγορᾷ καὶ ἄλλα ἐστὶν οὐκ ἐς ἅπαντας ἐπίσημα, καὶ Ἑλέου βωμός· &c. Καὶ γὰρ Αἰδοῦς σφέσι βωμός ἐστι, καὶ φήμης, καὶ Ὁρμῆς, &c. Ἐν δὲ τῷ γυμνασίῳ τῆς ἀγορᾶς ἀπέχοντι ὁ πολύ, Πτολεμαῖον δὲ ἀπὸ τοῦ κατεσκευασμένου καλουμένῳ, &c. Πρὸς δὲ τῷ γυμνασίῳ Θησέως ἐστὶν ἱερόν, &c. '*In the Agora, the* '*Athenians, have other things not generally obſerved; as the Altar of Mercy, &c.* '*In the Gymnaſium of Ptolemy ſo called from its Founder, which is not far from* '*the Agora &c. Near the Gymnaſium is the Temple of Theſeus.* Pauſanias, Attica, Chapter XVII.

that

that the other two are the Remains of the Poikile and of the Gymnaſium. And hence we may conclude, that the Ruin which is here the particular Subject of our Conſideration, and which from the diſpoſition of its Plan appears to have been a Stoa or Portico, was from its ſituation and the richneſs of its Architecture, that principal Stoa called the Poikile.

## PLATE I.

A Proſpect of the Front of this Building in its preſent condition, taken from a Window up one pair of Stairs, in the houſe of Nicolas Logotheti the Britiſh Conſul at Athens. This Front is encumbered with Houſes, Magazines and Workſhops, which are built againſt it, and obſtruct the View of it in ſuch a manner, as to render its general diſpoſition quite unintelligible to thoſe who ſtand any where on the level of the Street: and they conceal great part of it, even from the Spectator who is placed in the moſt favorable Situation. Theſe Magazines and Work-Shops are occupied by Sope Makers; there is a conſiderable number of thoſe Manufacturers here, and Sope is at preſent one of the principal commodities of Athens.

That part of this ruined Building towards the right Hand, is the remains of the Portal, or Portico which was formerly in the middle of the Front, when the Front was entire; here a Church is built, the name of which we do not recollect. On the ruined Pediment of the Portal is a ſingle Arch which riſes higher than any other Building in the View, the Bell of this Church has formerly been hung in it, but at preſent, Bells are not permitted in Athens; the Turks have a great antipathy to them, and generally deſtroy them, throughout their Empire. The Greeks one would imagine have been equally fond of them, for they talk even now, of the deſtruction and prohibition of their Bells, as one of the greateſt Mortifications they ſuffer.

On that extremity of the Front which is towards the left Hand, is the Northern Pteroma terminated by a Corinthian Pillaſter. Of the ſeven Columns which are placed between the Portal and the Northern Pteroma, only five are viſible in this View; the other two are here concealed by the projection of the Portal, and by that part of the Church contiguous to it. The faint diſtant Mountain which appears over the middle of the ancient Ruin, is Pentelicus; this has been repreſented before in Chapter II. Plate I. it is about ſixteen Miles from Athens: towards the foot of this Mountain there is a very conſiderable Convent called *Mendélee* but written Μενδέλη by the modern Greeks; about half way between the Convent and the ſummit of the Mountain are the celebrated Quarries of Pentelic Marble. The nearer dark Mountain on the left hand is called *Pſychicós*, from a little Chappel on it of that name, not viſible in this View: it is part of a cluſter of Hills called by the Antients Mount *Briléſſus*, and by the modern Athenians *Turco Bouna*. On the right of Pentelicus is a ſharp pointed, rocky Hill, with a little Building on the top of it: the Hill is Mount Anchesmus, and the Building on it is a Chappel dedicated to Saint George; probably in the ſame Situation that the Statue of Jupiter Anchesmius was formerly placed(*a*). Lower down this Hill towards the right hand, is a ſmall whitiſh object; this is the Ruin uſually called the Aqueduct of Adrian; near which Spot, the general View at the beginning of this Book was taken. The more diſtant Hills to the right of this, are two of the eaſtern Points or Summits of Mount Hymettus, between which a Convent is ſituated called *Kynegos*.

The Figures repreſent a Turkiſh *Aga* or Gentleman, receiving a Viſiter. They are both ſeated in a *Kioſc*, the Viſiter is placed on the left Hand: where a Servant offers him a Pipe of Tobacco, another brings him Coffee, while a third Servant, who is deſcending ſome Steps, follows them with Sweet-

(*a*) Pauſanias, Book I. Chap. 32. enumerates ſome of the Mountains of Attica. Pentelicus where the Quarries of Marble are, Parnes, which affords the Hunters plenty of Bears and wild Boars, Hymettus celebrated for its Honey. On theſe Mountains, he tells us, were Statues and Altars of the Gods; and he adds. Καὶ Ἀγχεσμὸς ὄρος ἐστὶν ὑπὲρ μέγα, καὶ Διὸς ἄγαλμα ἀγχεσμίου. *Likewiſe, there is Mount Anchesmus, of no great magnitude, and the Statue of Jupiter Anchesmius.*

Mats and a Napkin. This laſt Article appears very neceſſary after eating or drinking, wherever Beards and Mouſtachios are in Faſhion.

The nearer Figure is an Albaneſe Groom with his Maſter's Horſes. The Albaneſe are generally the Huſbandmen, and the Servants of this Country; and all of them talk the Illyric Language.

## PLATE II.

The Plan of the Building treated of in this Chapter. It has here been thought neceſſary to diſtinguiſh thoſe Parts which we found ſtanding to a conſiderable height, from thoſe where the Foundations only could be traced; or where at moſt, the remains do not riſe above five or ſix Feet above the Foundation; in the firſt Caſe therefore, the thickneſs of the Wall is expreſſed by being ſhaded; in the laſt, it is marked by two parallel Lines that have no ſhading betwixt them. Another diſtinction was likewiſe thought neceſſary here, becauſe in many Parts the Foundation of this Building could not be diſcovered: in ſome places we found it was deſtroyed, and in others the difficulty of gaining admiſſion into the Houſes of Turks who have Families, was an obſtacle to our enquiries not to be ſurmounted: this happened particularly in regard to the South Weſtern Side of the Building. We were however generally enabled to reſtore theſe Places, from their analogy with ſuch parts of the Building as ſtill remain: theſe Reſtorations are always expreſſed with dotted Lines. In the middle of this Plan are the ancient Foundations on which the Church of the *Megálé Panagía* is built. It ſhould be obſerved that the Front of the Building is repreſented here next the bottom of the Page, it looks towards the W. North-Weſt Point of the Compaſs, and of conſequence the Wall on the left hand Side, faces nearly N. North-Eaſt.

## PLATE III.

The Elevation of the Portal of the foregoing Building, and of that half of the Front which ſtands to the Northwards of it. The Extremity of this Elevation towards the left Hand repreſents one of the ſemicircular Exhedræ. There are abundant Authorities for all the Reſtorations in this Plate, except for the Cornice which is over the Pediment; and the Podium or Spandrel at each extremity of the Steps; of theſe indeed, no remains could be found. It is obſervable, that on this Front the Abacus of the Capital is every where continued, between the Wall and the Architrave of the Entablature.

## PLATE IV.

A Section of the Front Wall; with a Profile of the Portal, and of the Southern Pteroma, likewiſe, one of the ſeven Columns which are placed between the Portal and the Northern Pteroma. The Numbers accompanied with aſteriſms denote the depth of the Channels of the Ruſtic, and the Projections of the different Ornaments of the Front Wall.

The Column neareſt to the Wall is one of the ſeven which are placed between the Portal and the Northern Pteroma; the Corinthian Pilaſter next it, is one of the Antæ of the Portal; the other Corinthian Pilaſter is that of the Southern Pteroma; and the Column fartheſt diſtant from the Wall is one of the Columns of the Portal. There is no Authority for the continuation of the Pedeſtal on which this Column ſtands, and which in this and the two following Plates is ſuppoſed to be one of the Podiums or Spandrels at the extremities of the Steps.

## PLATE V.

The Section of the Portal, and of the Gate-Way or Entrance before which it is placed. The internal Face of the Architrave is ſhewn here, it differs from the external Face. The Abacus of the Capital which, as we have already obſerved, is continued under the Architrave on the Front of this Building, is here continued in the ſame manner on the inſide of the Portal.

## PLATE VI.

Part of the external Face of a lateral Wall or Flank of this Building, with its Cornice; ſhewing how its junction with the Pteroma is effected, and the manner in which the Entablature of the Columns on the Front-Wall is diſcontinued.

## PLATE VII.

The Baſe of one of the four fluted Columns of the Portal. Not being permitted to dig for the Pedeſtal of this Column, we are obliged to content ourſelves with giving one of thoſe Pedeſtals which are placed between the Portal, and the Northern Pteroma of this Building. It is obſervable that the Plinths of all the Baſes which remain here, project beyond the Dye of their Pedeſtals.

## PLATE VIII.

The Capital and Entablature of the Columns on the Front of this Building. The Abacus of this Capital, like that of the Temple of Veſta at Rome, has its Angles Acute, that is, they are not cut off as is generally practiſed; there is a ſmall Fillet immediately above the Aſtragal of the Column, and eight ſhort plain Leaves, from which the uſual Leaves of the ſecond Range ſeem to ſpring. The Profile of this Entablature reſembles that of the Frontiſpiece of Nero at Rome. But no part of the Mouldings are enriched, except only the Soffit of the Corona.

Fig. 2. The Section of the Capital.

Fig. 3. The Soffit of the Corona, or Drip-Stone, and of the Modillions which ſupport it.

Fig. 4. The Architrave on the inſide of the Portal. And the Mouldings of the Abacus of the Capital which are continued under the Architrave.

## PLATE IX.

Fig. 1. The Plan of the Capital.

Fig. 2. The Angular View of the Capital.

## PLATE X.

The Plan and Elevation of ſome Ruins on which part of the Church called the *Megâle Panagía* is built.

Fig. 1. The Elevation of an ancient Arch, part of the aforeſaid Ruins. B, C, and D, refer to the ſame Letters in the Plan.

Fig. 2. A Plan of all the ancient Remains which are viſible in this Church; more of them might probably have been diſcovered on digging here, but it was not practicable in this Place; the parts diſtinguiſhed with Dotts are modern Walls. A. Three Columns and a Pilaſter which have perhaps belonged to the Periſtyle formerly within the quadrangular Space. Both the Plan and the Elevation, are by miſtake, reverſed in this Plate.

## PLATE XI.

Fig. 1. The Cornice of the lateral Walls and of the Exhedræ.

Fig. 2. The Architrave of the Gate-Way or Entrance before which the Portal in the middle of the Front is placed.

Fig. 3. A Section of the aforeſaid Architrave.

Fig. 4. The Mouldings and Impoſt of the Ancient Arch in the Church of the *Megâle Panagía*.

Fig. 5. The Section of an Architrave ſupported by the three Columns, and by the Pilaſter which are contiguous to the above mentioned Church.

Fig. 6. The Capital of the Pilaſter.

The enriched Mouldings at the beginning of this Chapter, and the Vaſe at the end of it, are copied from Fragments which were found within the ſpace encloſed by the Walls of this Building. By the Figures on the Vaſe it ſeems deſigned for a ſepulchral Monument, but it has contained no remains of the dead Body, for it is a ſolid Piece of Marble. Over the Figure of the Man is inſcribed his Name, *Pamphilus the Ægilian, ſon of Mexiades*, and over the Woman is inſcribed *Archippe*, the Wife or the Daughter, it ſhould ſeem, of the ſame *Mexiades*. Near the Vaſe are two Inſcriptions which have not been publiſhed before, the Form of their Characters are here carefuly imitated.

In this Plate it has likewiſe been judged neceſſary to give a Plan of the Building treated of in the preſent Chapter, and ſhewn to be, moſt probably, the Poikile; and alſo Plans of two conſiderable Ruins near it, which are probably the remains of the Agora and of the Gymnaſium of Ptolemy: to theſe are added the Temple of Theſeus and the Ceramicus. This Plan is deſigned to illuſtrate what has been ſaid of theſe Buildings, and will enable the Reader to determine more accurately, what degree of Evidence he may allow to the Arguments which have been deduced from their ſituations in reſpect of each other.

Monſieur Le Roy's View of this magnificent Ruin is extremely inaccurate; as well in regard of the ancient Building, as of the modern Houſes and Shops which accompany it; but the Reader has probably by this time had ſufficient Specimens, of the liberties with which he indulges his Genius, in theſe pictoreſque Repreſentations.

In his *hiſtorical Deſcription* of this ancient Monument he has, in his uſual manner, implicitly followed the Opinion of Wheler and Spon; and calls it, as they have called it, the Temple of Jupiter Olympius. 'The famous Temple of Jupiter,' ſays he, 'is diſtinguiſhable enough at Athens, becauſe 'it is ſituated in the lower City, deſcending from the Pritaneum, as Pauſanias ſuggeſts; and it is to 'the North of the Citadel, as Thucydides remarks: but its Greatneſs and Magnificence are what diſ'tinguiſh it ſtill better. One may ſay, that it was the Work of many Ages, and of many Sovereigns, 'who loved the Arts, and who ſtrove with Emulation to ſurpaſs each other in the decoration or the 'completion of this Building (*a*).'

After this, he proceeds to give a ſplendid Deſcription of the Temple of Jupiter Olympius, collected from the accounts of it which the ancients have left us; and he interſperſes his Deſcription, with remarks on the errors of other Authors; he cenſures Prideaux, he corrects the Abbé Gedoin, he wonders at the Miſtake of Spon, and he does Wheler the Honour to allow, that he has conceived the Diſpoſition of this Building better than his fellow Traveller. In ſhort, Monſ. Le Roy's erudition no where ſhines with greater Brilliancy, than in his Diſſertation on the Temple of Jupiter Olympius, but all this Deſcrip-

(*a*) 'Le fameux Temple de Jupiter eſt aſſez reconnoiſſable à Athenes, parce 'qu'il eſt ſitué dans la partie baſſe de la ville, en deſcendant du Prytanée, comme 'Pauſanias l'inſinue, & qu'il eſt au Nord de la Citadelle, ainſi que Thucydide le 'remarque: mais ſa grandeur & ſa magnificence le font encore mieux reconnoître; & l'on peut dire qu'il fut l'ouvrage de pluſieurs Siécles & de pluſieurs Souverains, qui aimérent les Arts & ſe piquérent à l'envi de l'embellir, ou de l'achever.' Monſ. Le Roy, Part I. Page 19.

The two firſt Authorities, here alledged by Monſ. Le Roy, for ſuppoſing this Building to have been the Temple of Jupiter Olympius, have been already given both by Wheler and Spon. The French Tranſlator of Wheler's Voyages (Tome II. Page 472.) has expreſſed them in the following Words.

'De plus il eſt en la partie baſſe de la Ville en deſcendant du Prytanée comme 'Pauſanias l'inſinue clairement, & il eſt au côté du Nord de la Citadelle comme 'Thucydide l'a remarqué. See likewiſe Spon, Tome II, p. 186. but their firſt Authority has no weight, for Wheler acknowledges that the ſituation of the Prytaneum was not known to them. 'But where really the Prytaneum was, (ſays he) *is not yet diſcovered.*' Page 391, and Spon, Tome II, Page 184, without pretending to any thing like certainty, contents himſelf with ſaying. 'Il y a quelques portail & quelques fondemens antiques, en montant de là vers la 'Citadelle, qui peuvent être une partie de ce vaſte bâtiment.'

Their ſecond Authority taken from Thucydides is at leaſt as inſufficient as the firſt; for here they have both followed the faulty reading of Valla, which has πρὸς ἄρκτον, or towards the North, inſtead of πρὸς νότον, or towards the South, as was before obſerved.

What Monſ. Le Roy adds concerning the Grandeur and Magnificence of theſe Ruins is juſt as inconcluſive; it is this Grandeur and Magnificence which he makes the ſtrongeſt proof of their being the remains of the Temple of Jupiter Olympius, *the Work of ſeveral Ages*, he tells us, *and of ſeveral Sovereigns who loved the Arts, and who ſtrove with an emulous contention to embelliſh it, or to complete it.* Would not any one, after reading this, expect to meet with a profuſion of Ornament here? Will he not be ſurprized to find that three Sides of this Building, are now, and always were, without ornament of any kind, unleſs the Cornice (Plate XI, Fig. 2,) can be called an Ornament; and that the fourth Side, or Front, tho' decorated with Columns and bearing an appearance of Magnificence, is yet in a Style of ſuch ſober Magnificence, as ſhews the Oeconomy of a Republic, not the profuſion of an Aſiatic King or a Roman Emperor? There has never been any Ornaments of Sculpture on this Front, none of the Mouldings are enriched, and only four of the Columns, (thoſe four in the middle of the Front) have been fluted. On the inſide there is no Remains or Traces of Ornament, except ſome Holes in which the Architraves of the Periſtyle were inſerted.

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tion and this erudition is here misapplied, for the Building is not, what he has imagined it, the famous Temple of Jupiter Olympius.

The Plan of this Building, as Monſ. Le Roy has repreſented it, is exactly a Square; each Side of which meaſures 628 Pariſian Feet, or ſomewhat more than 669 Engliſh Feet: but the Original Plan is not a Square, it is a Parallelogram whoſe longeſt Side meaſures 376 Engliſh Feet, and whoſe ſhorteſt only 252; of conſequence, he has made it 293 Feet too long, and 417 Feet too broad.

This indeed is one of the moſt extraordinary, and at firſt ſight, one of the moſt unaccountable of all Monſ. Le Roy's Errors. The Reader however, will, on a little Reflection, perceive that the ſource of this Error may poſſibly be found, in that deference which Monſ. Le Roy conſtantly pays to the Opinions of Wheler and Spon.

Wheler, whoſe Opinion Monſ. Le Roy generally prefers, ſuppoſes that this Plan is a perfect Square; and both Wheler and Spon agree, that the Northern Side of it meaſures *at leaſt* 125 Paces. Now the firſt of theſe Gentlemen informs us, that the manner in which he and his companion obtained the meaſure of this Wall, was by pacing it (*a*); that is, by counting the number of Steps which they took, in walking from one end of this Northern Wall to the other end. The Paces therefore with which they meaſure it, are apparently, no other than the Steps which they took on this occaſion. Theſe Steps were near three Feet each; or they were juſt ſuch Steps as men uſually make when they deſign to meaſure any diſtance by pacing it; this will appear more evidently on examination. For 125, the number of Paces they aſſign to the length of this North Wall, being multiplied by 3, the number of Feet in an ordinary Pace, gives 375, nearly approaching the number of Feet which this Wall actually extends; and the ſmall deficiency which ariſes in this method of explaining their Meaſures, is perfectly ſupplied by the expreſſions, *at leaſt*, or *du moins*, which are here made uſe of both by Wheler and Spon.

On this Principle, and on this only, their account is reconcileable to the real Meaſures; but when they come to compute that theſe 125 Paces make a Stadium, they then confound the ordinary Pace of three Feet with the geometrical Pace which meaſures five.

It may be aſked, how came Wheler and Spon to make this Miſtake? We have already ſeen, that the Peribolus of the Temple of Jupiter Olympius was four Stadia in circumference; and if with Wheler we ſuppoſe it a Square, each Side of it muſt then have meaſured, according to the uſual allowance for a Stadium, exactly 125 geometrical Paces. Now this is juſt the number of ordinary Paces which he found in the length of the Northern Wall. It is the unlucky coincidence of theſe numbers, and the indiſcriminate application of the word *Pace* to two very different Meaſures, joined to the Opinion they had previouſly formed, that this Building was the Temple of Jupiter Olympius, which ſeem to have given riſe to the whole ſyſtem of Wheler's and Spon's Errors. Monſ. Le Roy muſt have detected them, if he had applied his meaſuring Rod to the Side of this Building.

But he has contented himſelf with Wheler's Conjecture, that the Plan of this Building is a Square; and with the Meaſure of *at leaſt* 125 *Paces*, which both Wheler and Spon aſſign to one of its Sides; on theſe Paces of theirs it ſhould ſeem he has ſet himſelf to work, and inſtead of eſtimating them as ordinary Paces, he, miſled by the Authors whom we have already ſeen him copy in ſo many of their miſtakes, multiplies them by 5, the number of Feet in a geometrical Pace; this would give him 625 Feet for the length of the Northern Wall; but what allowance ſhould he make for the Expreſſions, *at leaſt*, and *du moins*, of Wheler and Spon? Why on this account it muſt be, that he has added three Feet more; which increaſes his number of Feet to 628; and this he boldly ſets down for his Meaſure of a Side of this Building.

(*a*) To this [the Front] is joined a Wall in a right Angle; which *by pacing* we found to be, at leaſt, an Hundred and twenty-five Paces long; which is a Stadium. Wheler, Page 392.

Nor is it in the general Dimenſions only that Monſ. Le Roy's Plan is faulty, we there find likewiſe that he has committed great Errors in the Form which he has given to the Walls of this Enclofure, and in the Number of Portals and Columns with which the Front of his Plan is decorated.

He has moreover miſrepreſented the Condition in which he found theſe Ruins; and by means of this Miſrepreſentation he has obtained an appearance of Authority, which juſtifies all the Errors he has here committed. For having [Part II. Plate XXII, Fig. 1.] completed the Plan from his own Imagination, he tells us, that the part of it which he examined on the ſpot, is there ſhaded with a darker Tint, to diſtinguiſh it from the Parts which he has reſtored,(a). But by the undue diſtribution which he makes of this darker Tint, his Reader is inevitably led into many Miſtakes, as he muſt imagine that ſome parts of this Building are utterly deſtroyed, of which nevertheleſs conſiderable Remains are ſtill extant, but of a Form very unlike that which Monſ. Le Roy has given them; he muſt likewiſe imagine that all the Parts of Monſ. Le Roy's Plan, which are ſhaded with the darker Tint are actually remaining, altho' it is moſt evident, from the Diſpoſition of what actually remains of this Building, that many of them are his own invention, and ſuch as neither have, nor ever can have exiſted in the Original. It is eaſy to judge from the following Inſtances, how greatly Truth is injured by ſuch Miſrepreſentations.

Monſ. Le Roy has ſhaded the Eaſtern Wall as if no Traces of it remained. It appears thus indeed in Wheler's Print of it, but in the original Building there is an extent of more than 150 Feet of this Wall remaining in one continued Piece, and ſome Parts of it riſe at leaſt 20 Feet above the preſent Pavement. There are likewiſe many particulars obſervable in the Remains of this Wall, which Monſ. Le Roy *ſhould have ſeen and have copied.*

He has ſhaded the Northern Wall with the ſtronger Tint, to ſhew, that it is not deſtroyed, and has ſet down the number of Feet he ſuppoſes it to extend, as if he had really meaſured it. It is true that great part of this Wall is actually ſtanding, with the remains of the three Exhedræ on it, which are deſcribed at Page 38, and repreſented in Plate II, of this Chapter. Theſe Exhedræ we obſerve are not in Wheler's Print, and Monſ. Le Roy has likewiſe omitted them. We may likewiſe obſerve that he has ſhaded this Wall throughout its whole extent with the darker Tint; we muſt therefore conclude that he found it intire, and of conſequence that it was very practicable to obtain its exact Form and Meaſure. It is this Wall nevertheleſs which he has made 290 Feet too long, and he has repreſented it by an uninterrupted Right Line. Now if Monſ. Le Roy really meaſured it, as the numeral Figures with which he has expreſſed his Meaſure are manifeſtly deſigned to imply, it is difficult to conceive how he could be ſo greatly miſtaken in its Dimenſions; and alſo how theſe Exhedræ could eſcape his notice, for they are each of them about 33 Feet in extent, and the exterior Face of one of them ſtill projects, and its interior Face recedes, about 20 Feet from the general Line of the Building; they muſt therefore have hindered him from proceeding uninterruptedly in a Right Line, on which ſide ſoever of this Wall he applied his meaſuring Rod. But if he did not meaſure it, if he only ſaw it in Wheler's Deſcription, as may be ſuſpected, he had ſurely no right to ſet down any Dimenſions to this Part of his Plan, or to ſhade it with his darker Tint.

On the Weſtern Wall or Front, Monſ. Le Roy has placed five Gates or Entrances, and three Portals, altho' it is plain to every Obſerver, that there has never been more than one Gate here, and one Portal only, in the Original. He has likewiſe adorned it with 46 Columns and 8 Antæ, when it is apparent from the original Remains that there never has been more than 18 Columns and 4 Antæ in this Situation; and he has extended this Weſtern Wall in ſuch a manner as to make it 417 Feet longer than it is in the Original.

The deſire of convincing his Reader that this Building is really the Temple of Jupiter Olympius, has manifeſtly occaſioned him to extend this Front ſo prodigiouſly beyond its due Limits, in direct Contradiction to that clear Evidence of its original Dimenſions which the Veſtiges ſtill

(a) Il [le Temple de Jupiter Olympien] étoit environné au rapport de Pauſanias, d'une vaſte enceinte, dont j'ai reconnu une partie ſur le lieu: je l'ai diſtinguée dans la Planche XXII, figure 1. par un teinte un peu forte des autres parties de cette même enceinte que j'ai reſtituées. *Le Roy*, part II. p. 20.

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remaining afford us: and the neceſſity he was under of decorating this great imaginary extent of Wall, has obliged him to place before it that extraordinary number of Portals, Gates and Columns, which we ſee in his Plan. And becauſe the moſt unqueſtionable Authorities an Architect can avail himſelf of, when he undertakes to reſtore an ancient Building, are the Veſtiges of it which he finds remaining; Monſ. Le Roy, it ſeems, has invented exactly ſuch a number of theſe Authorities as are neceſſary to juſtify his Hypotheſis, and inconteſtibly aſcertain the Truth of his Reſtorations.

The Portal in the middle of this Front will furniſh an Example, that ſufficiently confirms what is here advanced.

This Portal in the Original extends 37 Feet 9½ Inches. It is compoſed of four Columns and two Pteromata, and is placed before one ſingle Entrance or Gate-Way. But as a Portal of theſe Dimenſions would by no means be thought a ſufficient Ornament for the Approach to a Temple like that of Jupiter Olympius, which was confeſſedly one of the moſt Sumptuous and Magnificent in the World, Monſ. Le Roy has made it extend 120 Pariſian Feet, or about 127 Feet, 10 Inches Engliſh Meaſure, he has adorned it with 10 Columns and 4 Pteromata, and has placed it before three Gate-ways.

To give a Colour to this pretended Reſtoration, he has ſhaded one of his imaginary Pteromata, and one jamb of an imaginary Gateway with his darker Tint, as if he had really ſeen them; and he has ſet down the Meaſure of the Diameter to an imaginary Column, the fifth in order from the Northern Angle of the Portal, as if part of that alſo which might be meaſured, was ſtill remaining: altho' no Veſtiges of ſuch Column, ſuch Pteroma, or ſuch Gateway do now, nor indeed ever did exiſt. They are Authorities merely of his own invention, as moſt clearly and obviouſly appears from what ſtill remains of this Building.

Theſe are not however, all the fictitious Authorities that he has produced; he has invented others to eſtabliſh in his Readers opinion, the truth of thoſe extravagant Dimenſions which he gives to the general extent of this Front. Theſe Authorities he has obtained ſolely by the miſapplication of his darker Tint; as will appear by the following Remarks.

We have already obſerved that the whole extent of this Front, from its northern to its ſouthern Extremity, is limited by two Pteromata. This Extent therefore is accurately determined by them, as they are ſtill entire, and remain in their original Situations.

Monſ. Le Roy has nevertheleſs lengthened out the Front Wall at each of its Extremities, about 150 Pariſian Feet beyond theſe Pteromata. The addition he has thus made on the Northern Extremity is the place, in which he has choſen to diſplay his fictitious Authorities for this imaginary Extent. Here by means of the darker Tint with which he has ſhaded one end of his additional Wall, he would perſuade us, that he has ſeen a Fragment of it contiguous to the Northern Pteroma; and by means of ſuch a Shadow on the other end, that he has ſeen another Fragment of it, terminating the Front, and forming an Angle with that Northern Wall already deſcribed, in which the Remains of three Exhedræ are viſible. Now as the Angle which this Northern Wall actually makes with the extremity of the Front, and the junction alſo of that Wall with the Northern Pteroma do both remain entire, (See Plate II. and Plate VI, of this Chapter.) it is evident that his whole additional Wall is merely imginary; and therefore theſe Fragments of it, which he falſely pretends to have ſeen, are merely Non-exiſtences.

He cannot even plead in excuſe for this Error, that he was miſled by the Remains of ſome other Building which he ſaw in this Place; for there is really no Part of any ruined Building remaining on the Spot where he has marked theſe Fragments.

Theſe two imaginary Fragments which he thus impoſes on us, are however of great conſequence to Monſ. Le Roy; ſince if we admit them to be genuine, they will furniſh exactly all the Authorities neceſſary to verify the extraordinary Dimenſions which he aſſigns to this Front: for they would prove the Exiſtence of the Northern additional Wall of which he would have us ſuppoſe them to be the Remains; and, as we muſt allow this Building to be erected on a regular Plan, they would alſo prove a ſimilar Addition on the Southern Extremity of this Front.

And ſince the ſuppoſition of two ſuch additional Walls, how falſe ſoever in itſelf, does at the ſame time imply that a ſuitable Decoration was beſtowed on them; theſe fictitious Fragments muſt in ſome ſort be conſidered as Authorities likewiſe for the imaginary Portal of two Columns, and the imaginary Range of nine Columns which he has placed againſt each of theſe additional Walls.

Having thus by means of various Miſrepreſentations, obtained ſuch Dimenſions and Decorations for the Walls of this Encloſure, as might confirm his Reader in the falſe Opinion that the Temple of Jupiter Olympius ſtood in this place; he then proceeds to reſtore the Temple itſelf; which he ſays preſents us with the moſt ſtately and moſt beautiful Diſpoſition for a Temple, that the Greeks ever contrived (*a*). But as he tells us, that no Veſtiges of it are to be found, it is plain by his own account, that it can preſent us with no ſuch thing; nor indeed does he pretend that the Plan he has given of it, is taken from any Remains of the Original Building. He has compoſed it, he informs us, from the Deſcription of the Temple of Jupiter Olympius, which Vitruvius has left us; and he has regulated the ſpace it occupies in the Encloſure, on the Authority (*b*) of a Ruin in Palmyra. Monſ. Le Roy has certainly been at conſiderable Pains to reſtore this Temple; but he has taken no Notice of the Ruins which ſtill remain here, in the Church of the *Megâle Panagia*. Theſe Ruins we muſt obſerve are inconteſtible Authorities, and they do moſt clearly prove that no ſuch Temple as Monſ. Le Roy has planned here, can ever poſſibly have ſtood within the Encloſure of theſe Walls.

The Remarks which we have already made on Monſ. Le Roy's Plan, will, it is preſumed, ſufficiently ſhew what credit may be given either to his Reſtorations, or to the Authorities he has produced for them: and the Inſtances which we find of his Agreement with Wheler and Spon, in ſo many of their moſt capital Errors, will perhaps ſufficiently juſtify our Opinion, that his Plan is formed rather from the inaccurate Accounts which thoſe Travellers have given us, than from any actual Obſervations which he has, himſelf, made on the Spot.

That the Reader may determine how far this Cenſure on Monſ. Le Roy deſerves Credit, we ſhall, in as conciſe a Manner as we are able, collect together all the principal Errors in which his Plan agrees with their Accounts; and we ſhall here exhibit them all in one View, as well thoſe we have already obſerved, as thoſe which have not hitherto been mentioned by us.

Monſ. Le Roy calls this Building, the Temple of Jupiter Olympius, and he ſuppoſes that famous Temple to have been Erected on the North Side of the Acropolis near the Prytaneum: but in each of theſe Particulars, we have already ſeen that he is miſtaken. Wheler and Spon have made the ſame Miſtakes before him; and in ſupport of theſe Miſtakes, they have produced ſome very inconcluſive Arguments, which Monſ. Le Roy has likewiſe to the ſame purpoſe repeated after them.

Monſ. Le Roy has repreſented the Plan of this Building a Square; and he tells us that it is four Stadia in Circumference. In theſe Miſtakes we have already ſhewn that he perfectly agrees with Wheler.

(*a*) En effet, le Temple de Jupiter Olympien qui étoit de cet Ordre, (Corinthien,) *nous offre auſſi la plus grande & la plus belle Diſpoſition du Temple que les Grecs ayent imaginé.* Il étoit environné au rapport de Pauſanias d'une vaſte enceinte, dont j'ai reconnu une partie ſur le lieu: je l'ai diſtinguée dans la Planche XXII, figure I, par une teinte un peu forte des autres Parties de cette enceinte que j'ai reſtituées; *mais je n'ai pu trouver aucuns Veſtiges du corps du Temple même*, dont Vitruve parle, je l'ai compoſé d'après ce que cet Auteur nous en apprend dans le paſſage qui ſuit.

'L'Hypaetre eſt Decaſtyle devant & derriere, &c. nous n'avons point 'd'exemple de cette maniere à Rome, mais il y en a un a Athenes, au 'Temple de Jupiter Olympien, qui n'eſt qu'Octaſtyle.

(*b*) Je n'ai donné a ce Temple que huit Colonnes de Face, en ſuivant le Texte de Vitruve, &c. Je me ſuis réglé pour l'eſpace qu'il occupoit dans ſon enceinte, ſur celui qu'occupoit dans une ſemblable enceinte, le magnifique Temple du Soleil a Palmyre, &c. Le Roy, Partie II, Page 20.

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He has repreſented the Eaſtern Wall as utterly demoliſhed; he has ſhaded the Northern Wall as if it were unbroken from one end to the other; and omitting the Exhedræ on it, he has expreſſed its Plan by two parallel uninterrupted right Lines. But in every one of theſe Inſtances he is miſtaken; and all theſe Miſtakes are, exactly in the manner Monſ. Le Roy has made them, to be found in the erroneous inartificial Print of this Building which Wheler has given us.

In his Repreſentation of the Front Wall, he has placed no Pteroma on its Extremities, tho' they ſtill exiſt in the Original. Between each Extremity of this Wall and the Portal in the middle of it, he has placed eighteen Columns, inſtead of ſeven only, which are in the Original. In theſe Miſtakes likewiſe, he is authoriſed by the abovementioned erroneous Print given us by Wheler.

He has omitted the Ruins in the Church of the *Megâle Panagía*; neither Wheler nor Spon take any notice of this Church, or of the Ruins which are to be ſeen there.

For the three Portals and the five Gates or Entrances which Monſ. Le Roy has placed on this Front, no Authority can be found either in Wheler's Plan or his Deſcription. Spon indeed cenſuring Monſ. Guilletiere, ſays (*a*) as follows, "In the Plan of Athens which the ſame Author (Guilletiere) has given "us, he places *theſe three Portals* and this Wall quite out of the City, towards the North; inſtead "of which we obſerve that they are almoſt in the middle of Athens, and that there is not, pro-"perly ſpeaking, more than one Portal, and ſomewhat of a Poſtern-Gate."

It is this Paſſage of Spon, which ſeems to have furniſhed Monſ. Le Roy with a hint for his Gates and Portals. It muſt indeed be confeſſed, that the manner in which Spon expreſſes himſelf here, is ſuch, as will bear a conſtruction not unfavorable to this part of Monſ. Le Roy's Reſtorations, we think it therefore neceſſary to explain this Paſſage of Spon, and ſhew what he muſt have meant by *theſe three Portals*.

To this end, we muſt acquaint the Reader, that the Reſidence of the Vaiwode or Turkiſh Governor, and of all his Attendants, has been for many years, if not always, within the Incloſure of theſe ancient Walls, which has doubtleſs been conſidered as a place of ſecurity, ſo long as the Walls remained entire: for they were then of ſufficient Height and Solidity to reſiſt any ſudden Aſſault. To render this Place more defenſible, and fitter to protect the Perſon of the chief Magiſtrate, the ancient Entrance to this Incloſure was ſtrengthened by the addition of two other Gates, built juſt within it, as at the Entrance (*b*), of a Citadel; ſo that whoever would enter here, was obliged to paſs three Gates, one after the other. Theſe three Gates therefore were not three Apertures in the Front-Wall, as Monſ. Le Roy has repreſented them: and the two inner Gates were no part of the ancient Building, but the latter Additions of a barbarous Age. They were doubtleſs ſtanding in the time of Wheler and Spon, for the preſent Inhabitants ſay, that they were demoliſhed about five and twenty years ago, together with part of the ancient Wall, to the Southward of the Portal, by a Vaiwode who imagined that he ſhould by this means, extend the Proſpect from his Houſe towards the Piræus and the Sea-Shore. He did conſiderable Miſchief to this Antiquity, and his Proſpect was very little improved by it.

From this Account it is evident that the three Portals mentioned by Spon, in the Paſſage we have juſt now cited, do by no means, when their Situation is rightly underſtood, favour the Sy-

(*a*) Dans le Plan que le même Auteur (Monſ. Guilletiere) nous donne d'Athenes, il place *ces trois Portails* & cette Muraille tout-à-fait hors de la Ville, vers le Nord, au lieu qu'ils ſont preſque au milieu d'Athenes, & qu'il n'y a proprement qu'un Portail & quelque fauſſe Porte.
Voyage de Spon, Tome II, Page 187.

(*b*) Pere Babin in his Letter to the Abbé Petoil, which was publiſhed by Spon about two Years before he viſited Athens, has mentioned this Antiquity, which he miſtook at firſt for one of the ancient Gates of the City. "C'eſt une des plus magnifiques Portes, (ſays he) que j'aye vues: "il y en a trois l'une après l'autre, comme l'on voit à l' entrée des Ci-"tadelles." *It is one of the moſt magnificent Gates* (ſays he,) *that I ever ſaw, there are three of them one after the other, in the manner one ſees them, at the entrance of Citadels.*
Rélation de l'Etat préſent d'Athenes, &c. imprimée a Lyons, chez Louis Paſcal, 1674.



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ſtem of Monſ. Le Roy. It is likewiſe evident from the Remarks we have made on his Plan, that inſtead of detecting the Errors of Wheler and Spon, he has generally copied them; and that by the unwarrantable Uſe of his darker Tint, he has produced fictitious Authorities to confirm and eſtabliſh theſe Errors, and the others alſo, equally extravagant, which he himſelf has added to them.

The other Deſigns that Monſ. Le Roy has given us of this Building, are the General Elevation of that part of the Front which remains moſt entire; and the particular Mouldings of the Entablature. It may ſeem needleſs to make any Remarks on theſe Deſigns, after having detected ſo many Errors in his Plan. There are however ſuch ſtrong marks of Negligence in his General Elevation, that we think ourſelves obliged to point out ſome of them to the Reader.

In this General Elevation he has omitted, firſt, all the Pedeſtals. Secondly, the ſix Steps by which you aſcended to the Portal. Thirdly, the Remains of the Door-Caſe; and fourthly, the Tympanum of the Pediment, altho', the Proportion of it deſerves particular Notice, and the Form of it, were there no other Proof, aſcertains the extent of the Portal. And fifthly, he omits all that Part of the Front which is to the Southward of the Portal.

The Maſonry of the Wall before which the Columns are placed, is miſrepreſented in Monſ. Le Roy's Print; for between the Pavement and the Architrave of the Entablature, there are 15 Courſes of Stone in the Original: but as he has omitted the Pedeſtals, he has of conſequence omitted likewiſe the lowermoſt Courſe, for it does not riſe ſo high as the top of the Pedeſtals. Since however he expreſſes all that part of the Wall which is between the top of the Pedeſtals and the Architrave, this at leaſt we might expect he would repreſent exactly; here fourteen Courſes of Stone are viſible in the Original and ten of them are ruſticated. Monſ. Le Roy has made only twelve Courſes in that Space, and he has ruſticated eleven of them.

Theſe Courſes it ſhould be obſerved extend from the Portico in the middle of the Front, to the Pteroma which limits its Northern Extremity, and the Diviſions of the Ruſtic are diſpoſed on every other Courſe alternately, in ſuch manner, that there are twenty-four Stones of equal length, in one Courſe, and twenty-three Stones of the ſame length, with two of half that length, in the Courſe next above it, and in that next below it. Inſtead of which Monſ. Le Roy has made only ſixteen Stones, of the greateſt length in one Courſe, and ſiveteen of that length with two of half that length in the Courſes next above it and below it.

It now remains to ſay ſomething concerning the liberties which have been taken, in the remarks on Sir George Wheler and Dr. Spon; to whoſe writings we had ſuch frequent Obligations; and indeed every Traveller who viſits the Countries they have viſited, may be greatly advantaged by the information they will afford him. The manners of the Inhabitants, the Situation of the ancient Monuments, and the condition in which they found them, are deſcribed by theſe Gentlemen with great exactneſs. They have diligently preſerved many ancient Inſcriptions, and faithfully noted the diſtances of the Places thro' which they paſſed; they have alſo attended very carefully to the relation between the ancient and modern Geography. Our Countryman Sir George Wheler, has indeed particularly diſtinguiſhed himſelf on the ſubject of Geography, and has beſides obſerved many of the vegetable productions of theſe Countries.

But the Prints with which they illuſtrate their Deſcriptions, ſhew them to have had very little practiſe in the Arts of Deſign; they are indeed as inartificial and unſatisfactory as ever appeared in any Book of Travels. However, if they have not been ſo accurate and ſo happy as we could wiſh, either in their delineation and deſcription of the Buildings, or in their conjectures concerning them; the want of an able Deſigner, and the very ſhort time alſo, which they ſtayed in each place, will eaſily account and apologize for theſe defects.

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left it. In this ſpace of Time, it ſhould be obſerved, they made ſeveral Excurſions from that City, they went twice to mount Hymettus, once to the Ports of Piræus, Phalerus and Munychia, their voyage to Salamis probably took up two days, and they employed nine in a Tour to Corinth and Sycion; ſo that the time theſe Gentlemen ſpent in each others company at Athens, could not exceed 17 or 18 Days. Sir George Wheler, it is true, returned there after Dr. Spon had quitted him, and ſeems to have ſtayed about a fortnight longer; his Geographical and Botanical Obſervations were doubtleſs improved by his Return, but theſe, or other Studies in which he was engaged, probably did not ſuffer him to reconſider the ancient Buildings, or reviſe what he had ſaid concerning them.

Now if we reflect on the ſhortneſs of the Days in February, and how unfavorable that Seaſon of the Year muſt have proved to their reſearches; that much of their time was employed in other places, and that neither of them appear to have made much proficiency in the Arts of Deſign, we ſhall readily excuſe any miſtakes they have made concerning the Sculpture and Architecture of Athens. Indeed whoever conſiders all the circumſtances attending their Voyage, will find himſelf obliged to admire their diligence, their ſagacity, and the genuine truth of their relations: and will rather praiſe them greatly for what they have performed, than cenſure them for what they have left to the future diligence of thoſe, who informed and excited by their valuable writings, might undertake this journey after them.

But altho' we find that theſe Gentlemen deſerve our Applauſe, and are perfectly excuſable for the Miſtakes they have made, no one ſurely will venture to ſay that their Miſtakes have a right to remain unnoticed; eſpecially when they have obtained ſuch Credit, that Travellers viſiting the ſame Places and viewing the ſame Objects have been miſled by them. *Cornelius Magni*, a Parmeſan Gentleman(*a*) who in company with the Marquis du Nointel, was at Athens in the Year 1672, but publiſhed his Account of it in the Year 1688; and *Fanelli*, a Venetian Advocate, whoſe Book entitled *Atene Attica*, was publiſhed in the Year 1708, tho' they have both of them profeſſedly deſcribed the Antiquities of Athens, have done little more than repeat what Wheler and Spon had already ſaid on the ſame ſubject before them.

Indeed ſo great is the Reputation of theſe Gentlemen's Writings, that we ſee Monſ. Le Roy himſelf, an Architect by Profeſſion, continually impoſed on by their Authority, even in ſubjects relating to his Art: tho' he aſſures us(*b*) that nothing but an eagerneſs of acquiring new lights for himſelf in the ſtudy of that Art, a deſire of aſſerting the reputation of his Country, the great Encomiums which the Ancients have beſtowed on the Edifices of the Grecians, and the imperfect Accounts of them which Modern Travellers have given us, were the Motives which determined him to viſit Greece. What might we not expect from a Man animated by theſe Motives, eſpecially when the advantages and opportunities(*c*)



(*a*) *Relazione della Città d'Athene, colle Provincie dell' Attica, Focia, Beozia, &c. nei Tempi che furono paſſeggiate da Cornelio Magni, Parmeggiano, l'anno 1674, e dallo ſteſſo publicata l'anno 1688.* It is in the form of a Letter to a Friend, ſuppoſed to be written at Athens. This Gentleman accompanied the Marquis de Nointel, who was Ambaſſador from Lewis XIV. to the Ottoman Porte, through various peregrinations in the Eaſt; and has left us a curious Account of the manner in which his friend the Marquis employed himſelf in the places he viſited. From this Relation of *Magni's*, we likewiſe learn that the Marquis employed a young Flemiſh Painter, for about a Month (part of November and December) in making Deſigns from the Antiquities of Athens.

*Magni* prefixes an Advertiſement to the firſt Edition of this Letter, which ſhews how much he was obliged to *Spon*. It finiſhes with theſe expreſſions. *Per caminar miſurato non ben quieto in me ſteſſo, ho, trè anni ſono fatto un Viaggio in Francia ad abboccarmi in Lione coll' Eruditiſſimo Giacob Spon, chi hà à dottamente ſcritto di tutta la Grecia, con cui mi ſon beniſſimo accordato, veſtando ſimilmente pogo, coincidendo in molte coſe con lui, & in molte altre correttomi.* 'To 'proceed with caution,' ſays Magni, 'not being quite ſatisfied with myſelf, 'I made a Journey into France three years ago, to diſcourſe with the learned 'Jacob Spon, in Lyons, who has with ſo much Erudition deſcribed all 'Greece, with whom I agreed exceeding well, remaining fully ſatisfied, 'coinciding with him in many things, and correcting myſelf in many 'others.'

(*b*) L'envie ſeule d'acquérir de nouvelles connoiſſances dans l'Architecture, le deſir d'exécuter une petite partie du magnifique projet formé dans le ſiécle paſſé par notre Nation, les grandes éloges que les Auteurs anciens nous ont faits des Edifices des Grecs, & le peu de connoiſſance que nous en ont donné les Voyageurs modernes, furent des Raiſons ſuffiſantes pour m'y déterminer. See *Le Roy's* Preface, Page vi.

(*c*) De ſi puiſſantes recommendations me procurérent l'avantage d'aller d'une maniére très agréable, de Veniſe à Conſtantinople, l'honneur que M. des Alleurs me fit dans cette derniere Ville, de me recevoir au Palais de France, le Firman ou Paſſeport qu'il m'obtint du Grand Seigneur, la facilité

which, he informs us, favoured his examination of theſe ancient Buildings, were ſuch as every one muſt be convinced, would ſufficiently enable him to give an exact account of them.

But the more we are perſuaded of the advantages he was permitted to enjoy, of ſecurely viewing and meaſuring the Original Buildings, the more he muſt be expoſed to cenſure, for having copied Wheler and Spon in ſo many Inſtances; and by that means, inſtead of detecting their Errors, when it certainly was in his power, chuſing rather to confirm them as he has done, in the ſtrongeſt manner he was able.

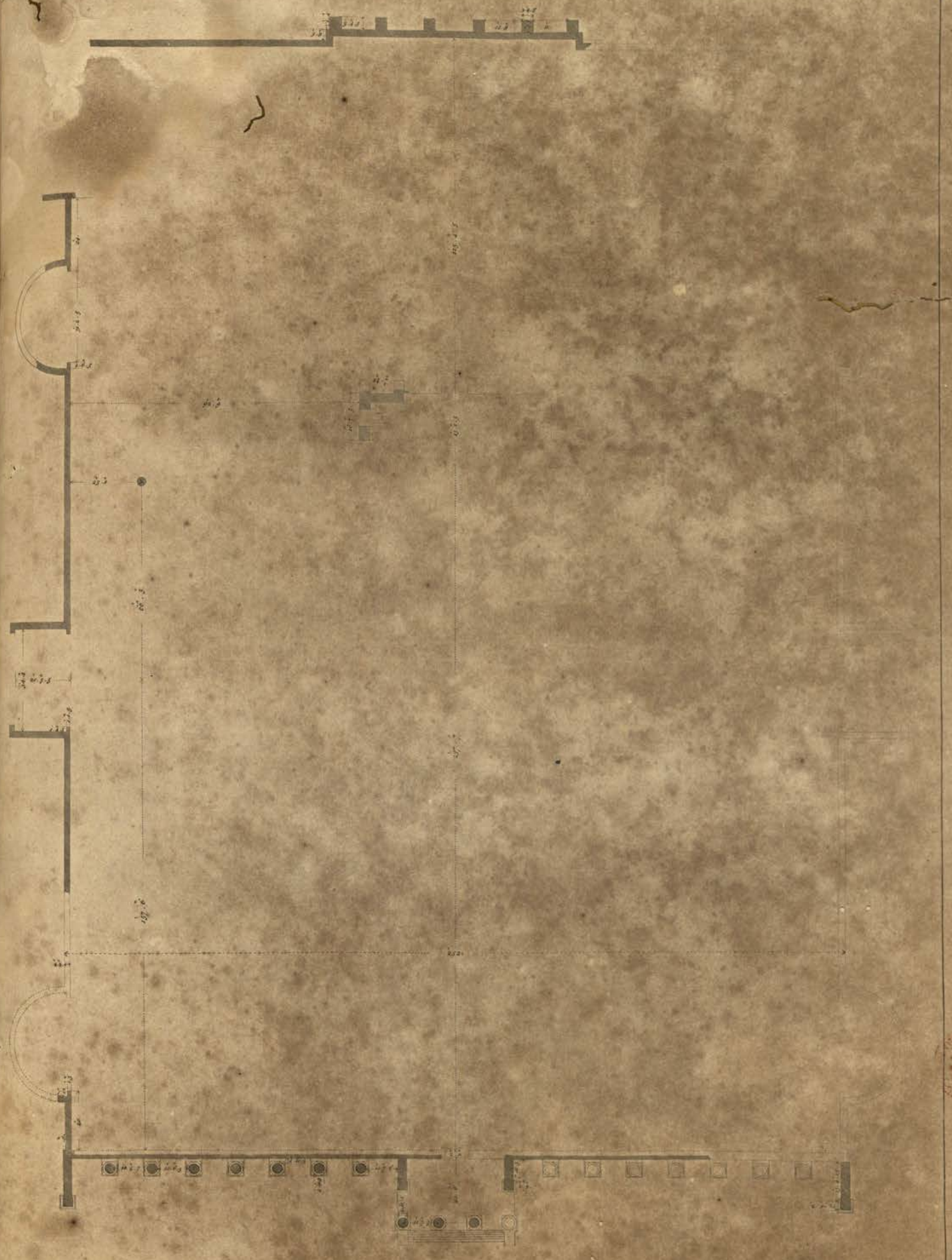
If it appears of any Importance to the ſtudy of Architecture, and to the Reputation of Ancient Greece, that theſe Errors be detected, and that the falſe Opinions concerning theſe Athenian Antiquities, after having ſubſiſted ſo long, be at length confuted, it muſt appear ſtill of greater conſequence, that the negligences of Monſ. Le Roy ſhould not eſcape our notice; the ſtudy of Architecture which he profeſſes, the critical knowledge which he affects to diſplay in that Art, the Appearance of preciſion in his Meaſures, and the pompous circumſtances of his Publication, give an air of Authenticity to his Errors, which ſeems perfectly calculated to impoſe them on us for ſo many accurate Truths.

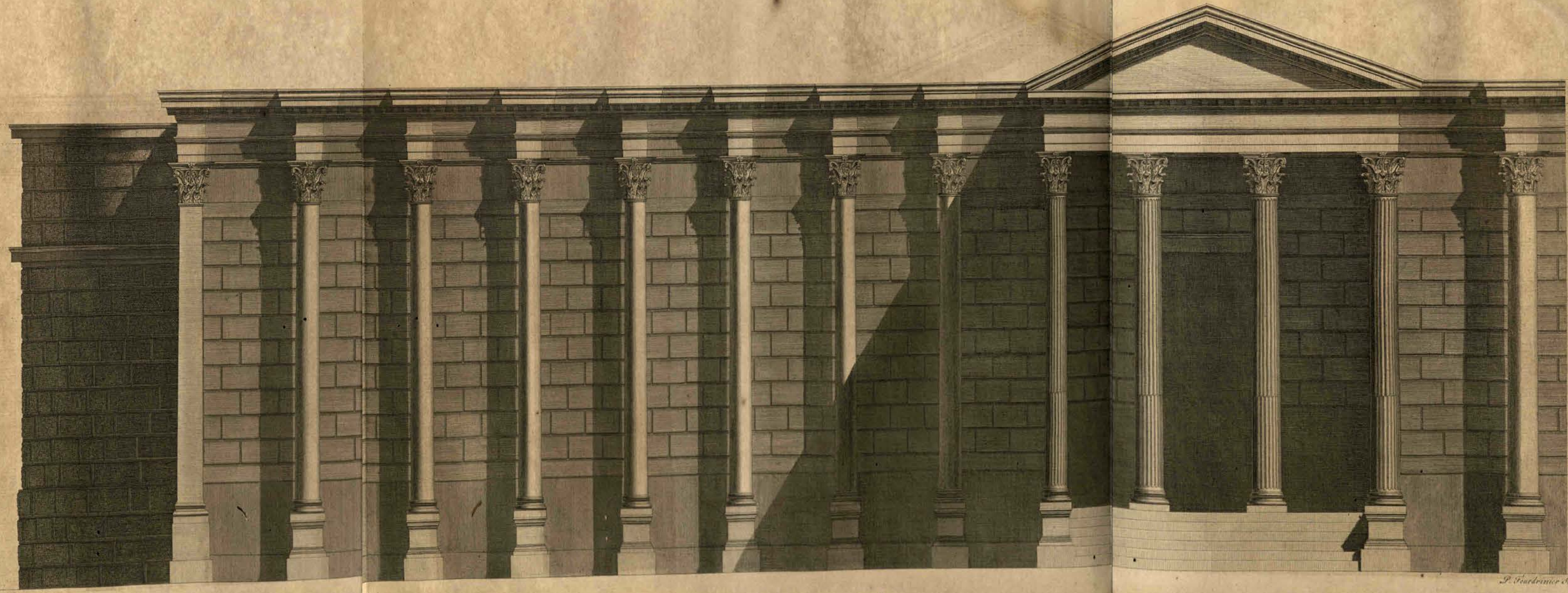
The Strictures therefore which in the courſe of our Work have been ſo freely beſtowed on his performance, will not, we imagine, ſurpriſe any of our Readers. If however an example were neceſſary to juſtify this Proceeding, the excellent Deſgodetz will furniſh one of ſufficient Authority; for in his Book on the ancient Edifices of Rome, he ſeems to omit no opportunity of detecting and expoſing the Errors of the moſt approved Authors, who had treated of thoſe Antiquities before him; Palladio, Labacco, Serlio, and Monſ. de Chambray, all of them celebrated Architects, and reſpectable for the excellent Treatiſes they have publiſhed concerning their Art, are the Perſons on whom his ſeverity is exerciſed. Far the greater number of his Chapters are employed, more or leſs, in the performance of this Taſk, which is perhaps as advantageous to the Art, and as inſtructive to the Reader, as it muſt, certainly, be tedious and diſagreeable to the Writer.

cilité que j'eus par ce moyen de voyager ſurement dans la Grece, d'y déſigner juſqu'à leurs ſaſte, & d'y meſurer avec l'equerre & le pied, les plus petites de les Monumens dans les aſpects les plus flateurs, de monter avec des échelles leur parties, &c. Le Roy's Preface, Page vi.

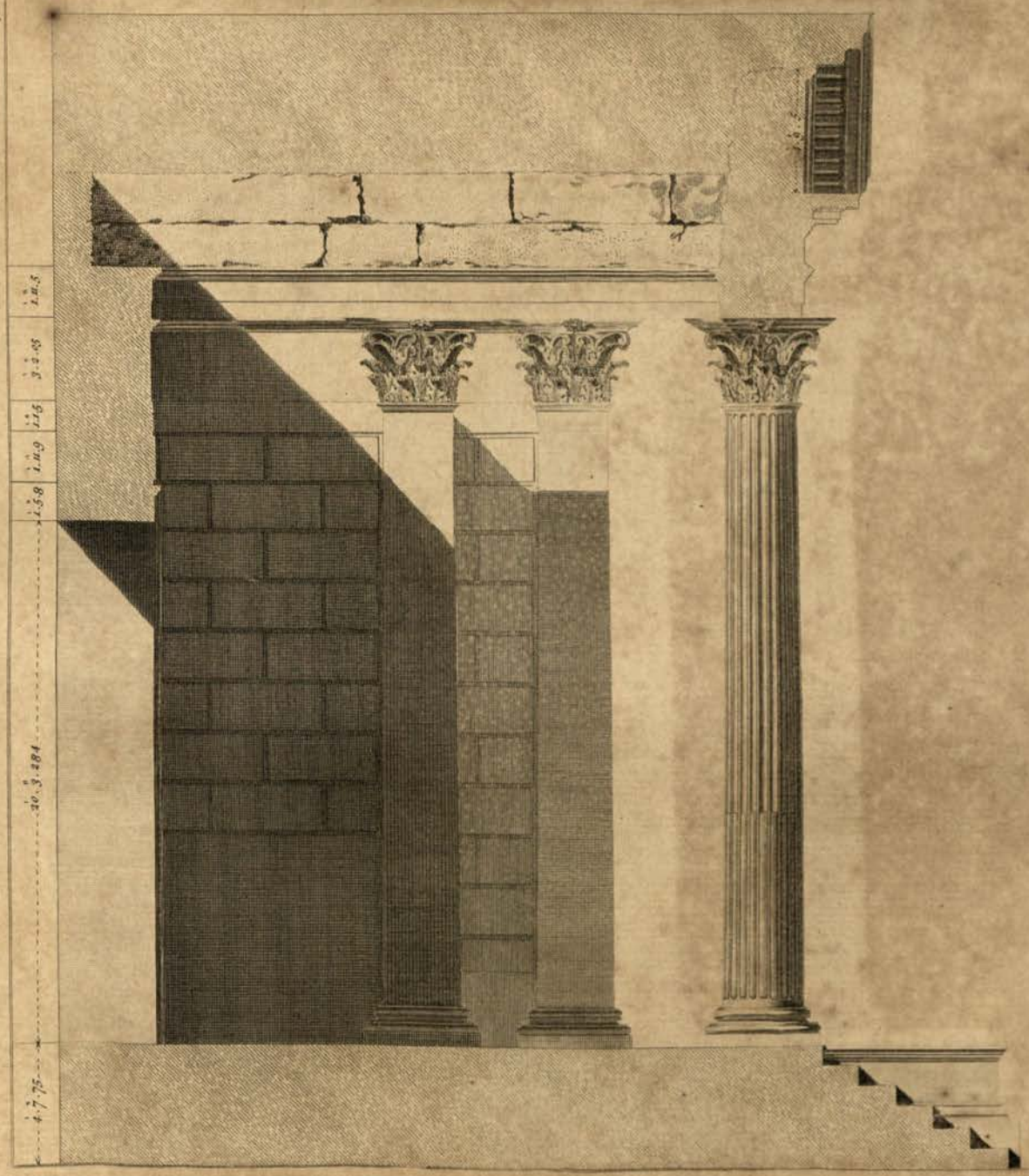
Chap. V. Pl. I.

A. Walker sculpt.



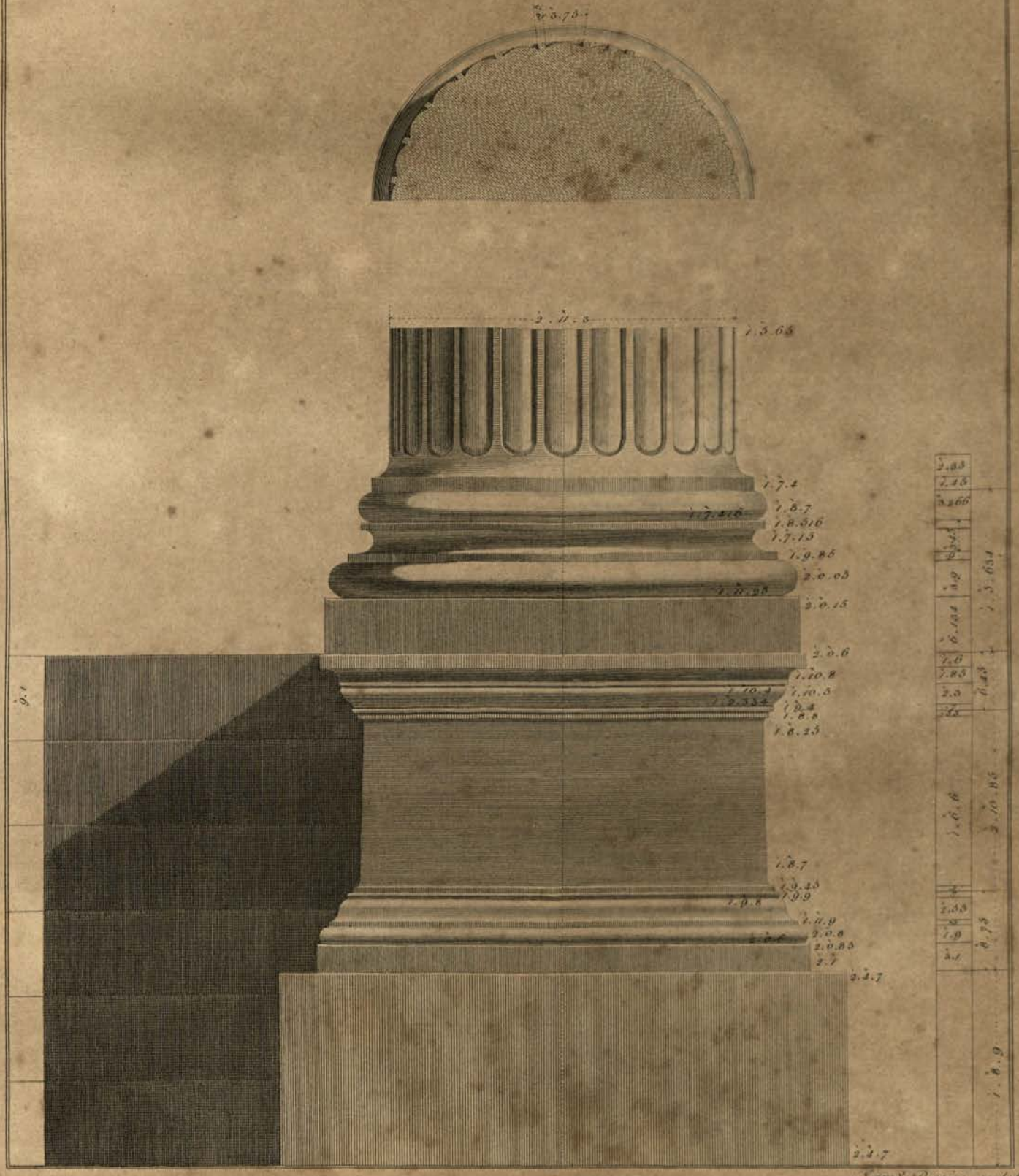


P. Fourdrinier Sculp.




J. Basire Sculp.

J. Basire sculp.



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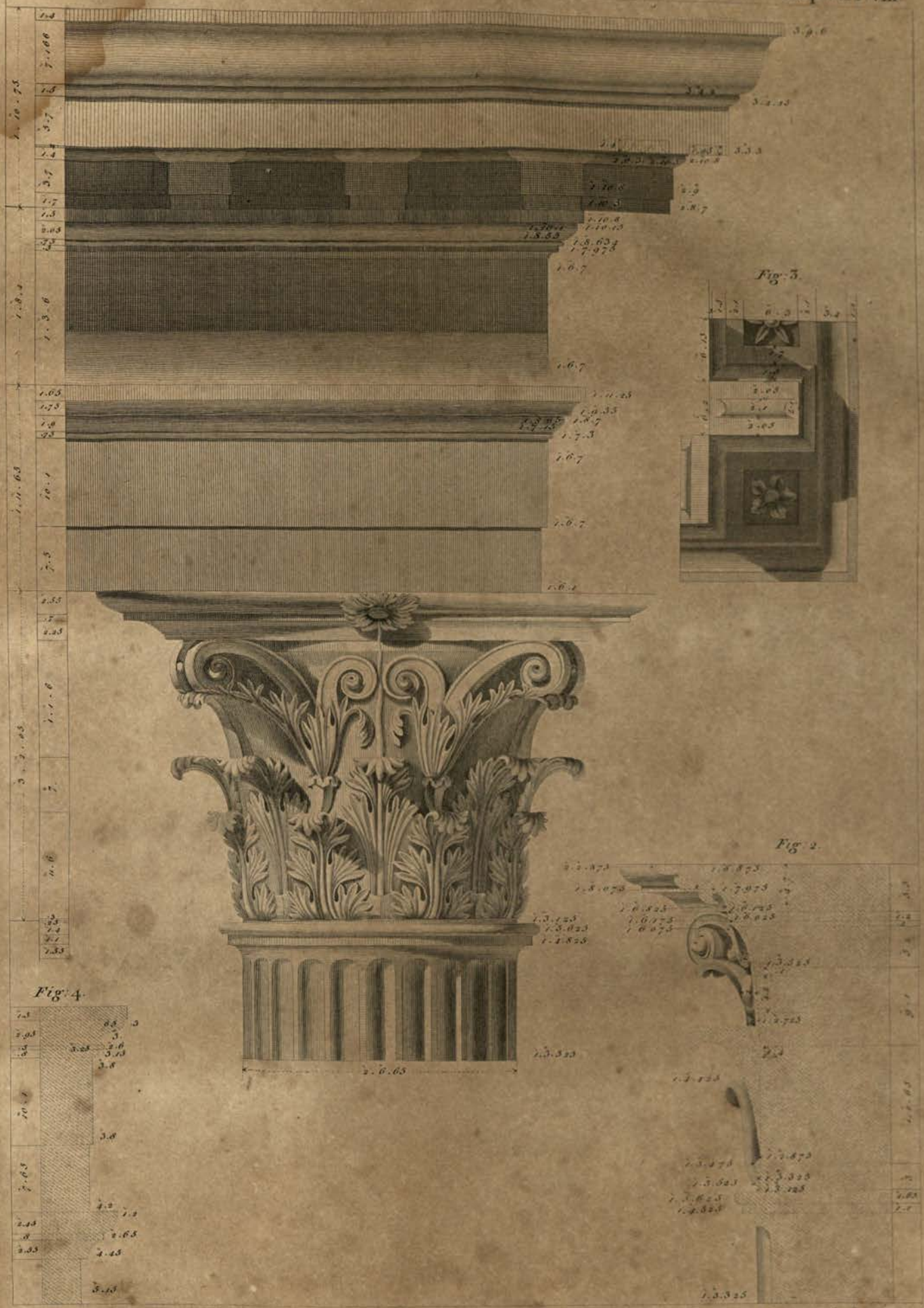



E. Rooker sculpt.

Fig: 1.

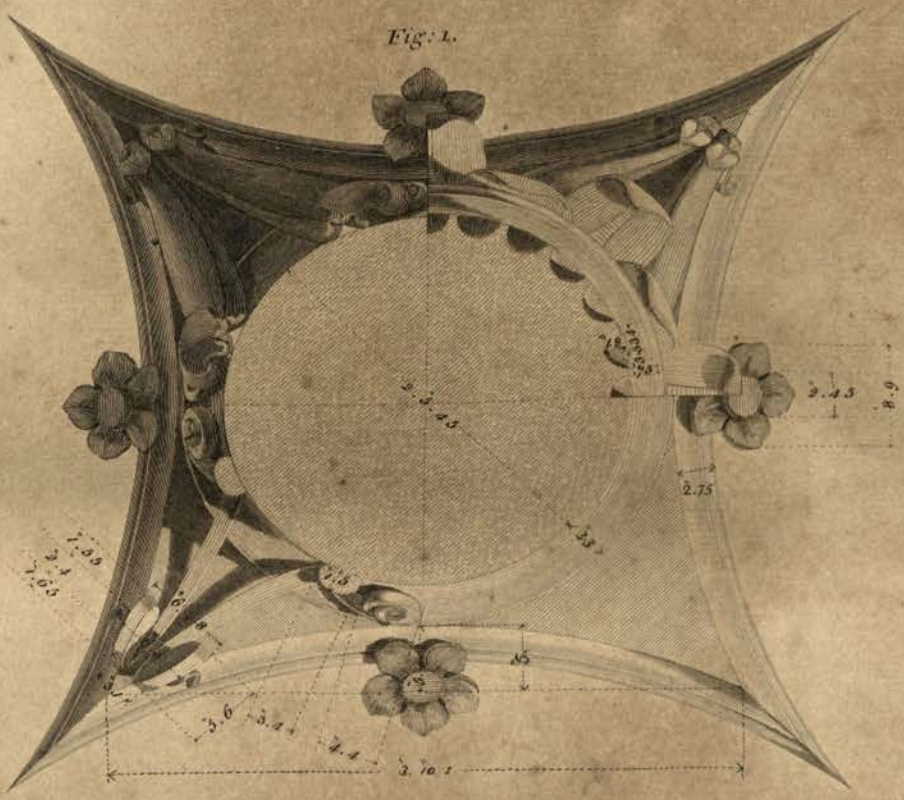



Fig: 2.

James Basire sculp.t

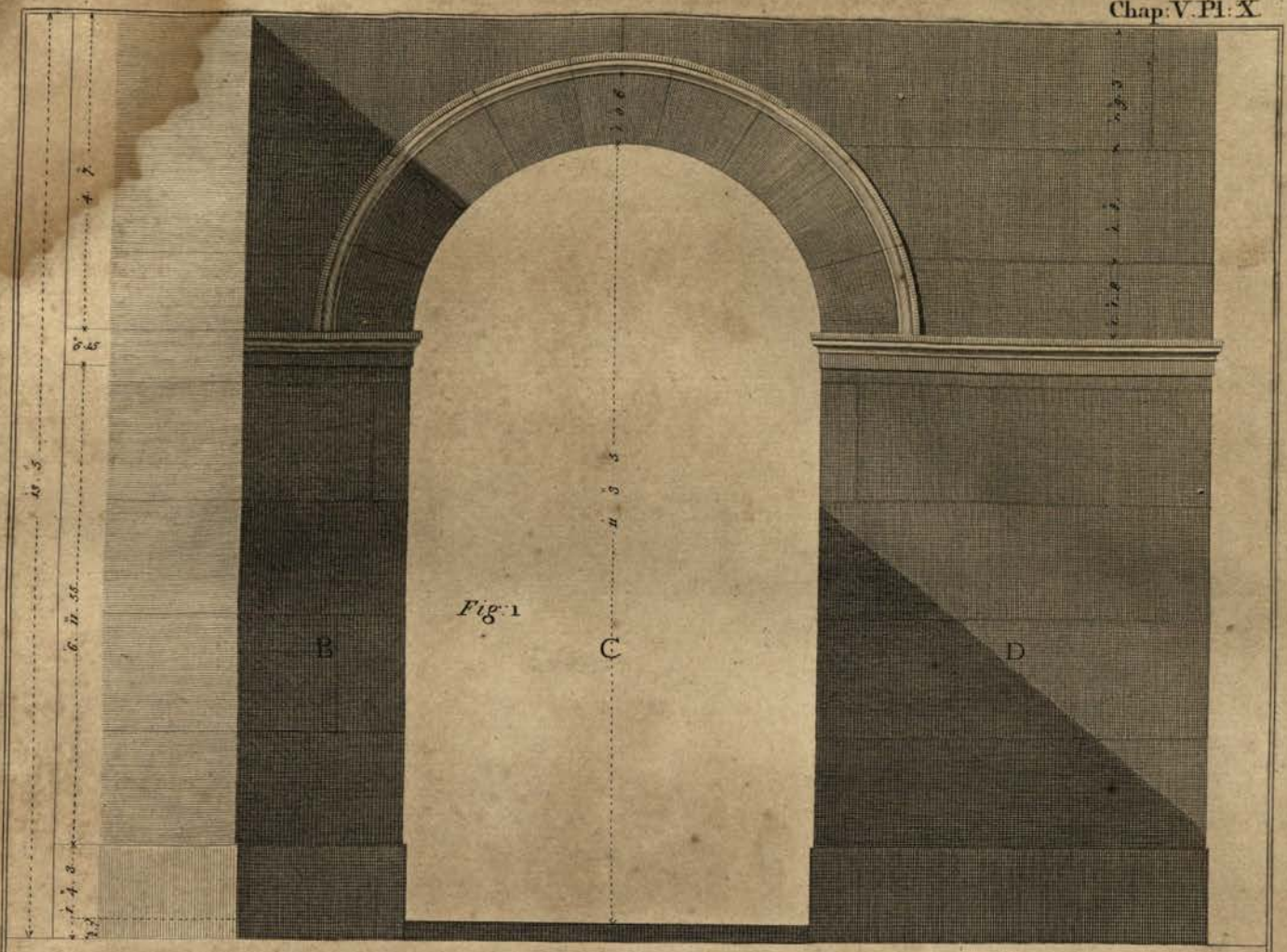



Fig: 1

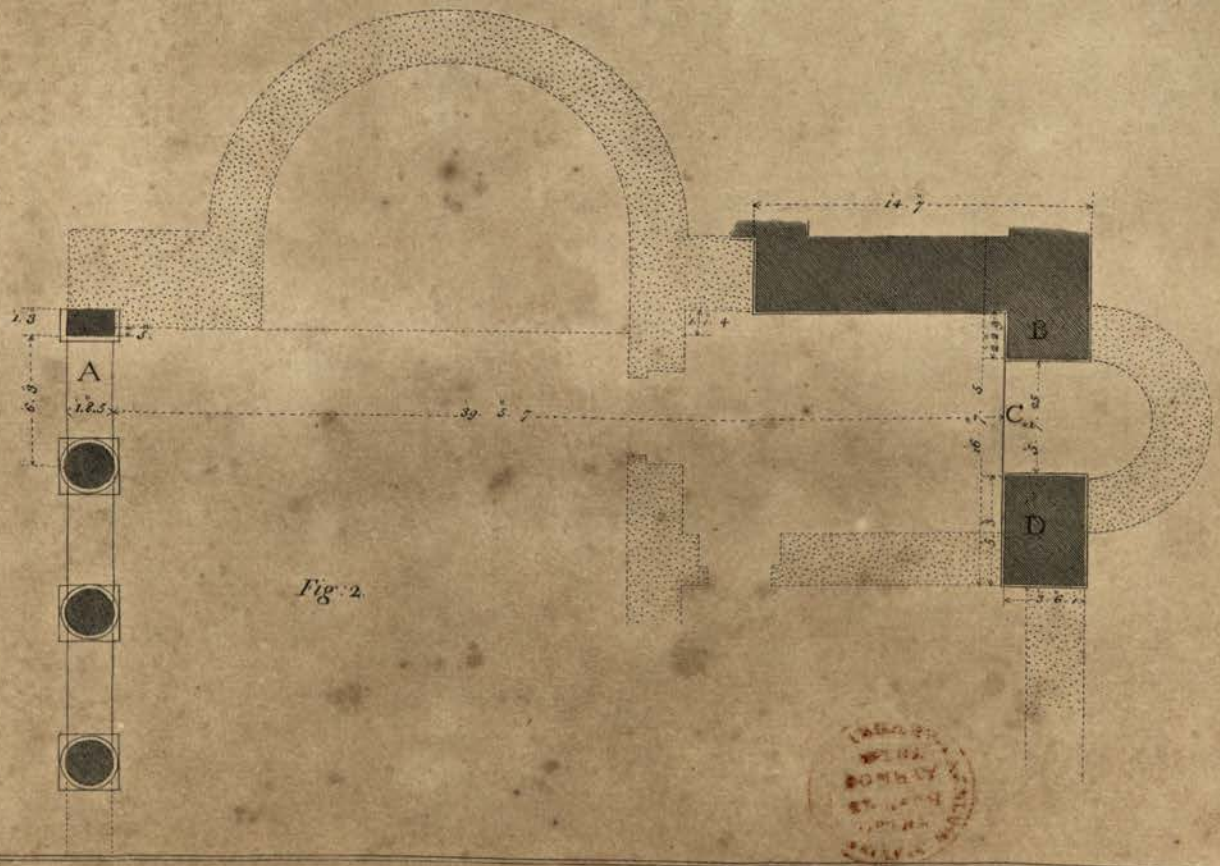



Fig: 2

J. Bissire sculp.

Fig: 1.

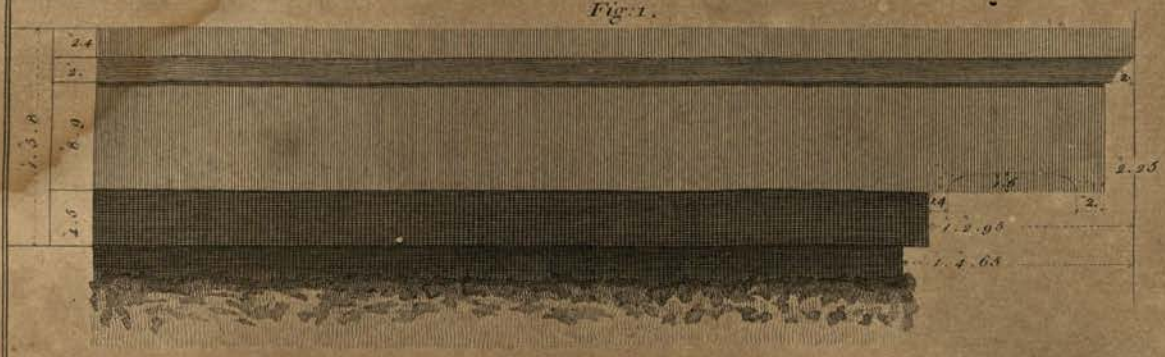
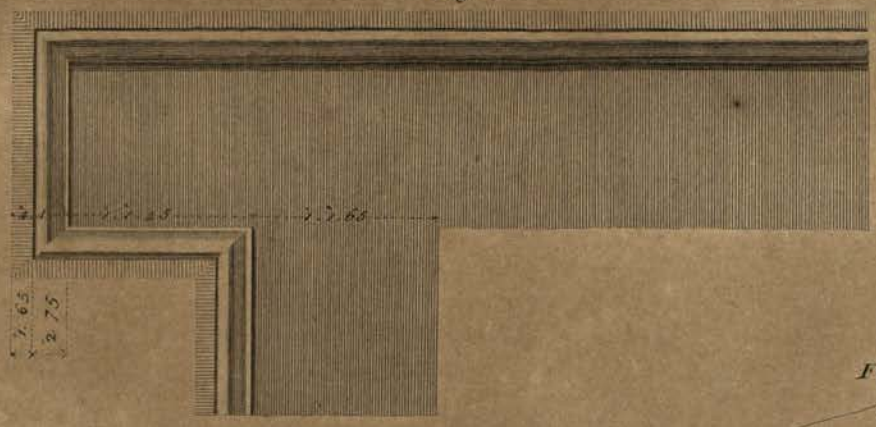


Fig: 2.



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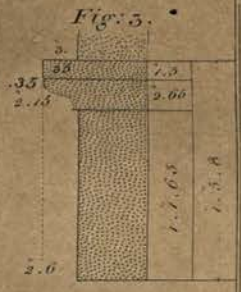


Fig: 4.

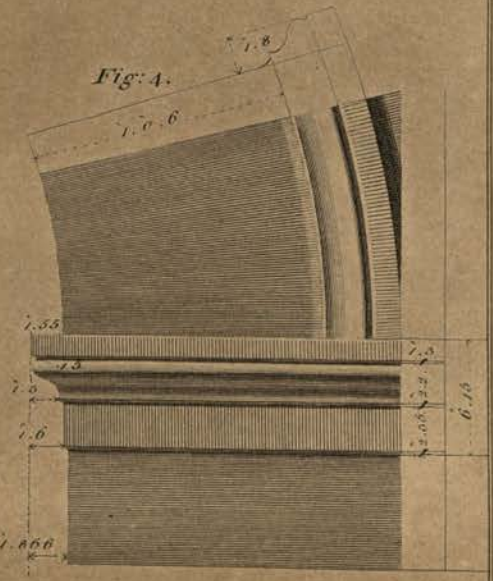
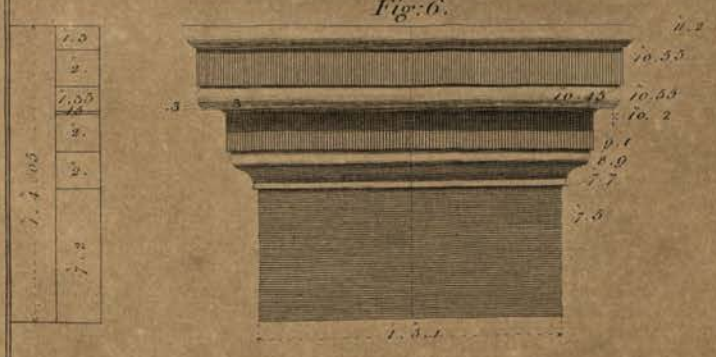
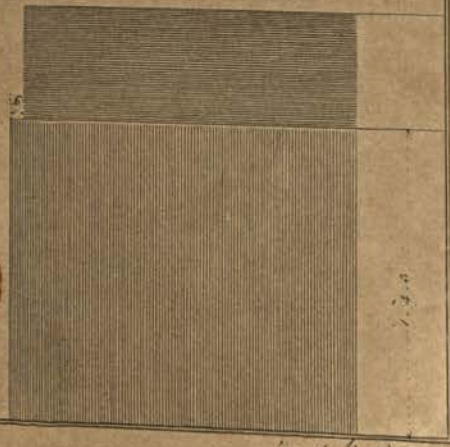


Fig: 5.

Fig: 6.





Jam.s Basire sculp.t

# ERRATA.

PAGE ii, note [a] line 13, for *recouvert* read *recouvertes.*

P. ix, note [a] line 2, for ἀτὸ, read ἀπὸ. And l. 5, for Chap. xvi. read Chap. xxxvi.

P. x, l. 4, for ΑΡΙΔΝΑ, read ΑΦΙΔΝΑ.

P. 2, line 21, for *ot*, read *to*, and note [a] line 28, dele *nevertheleſs.* Alſo in note [b] for ΕΛΑΙΩΝ, read ΕΛΑΙΟΝ.

P. 5, note [a] l. 5, for *ſoutient*, read *ſoutiennent.*

P. 6, l. 4, for *Cymbia*, read *Apophyge, Cimbia.* Ibid. l. 21, for *Fillet. His*, read *Fillet, his*——

P. 7, note [c] l. 12, for *Euſtachius*, read *Euſtathius.*

P. 8, note [d] l. 13, for καλυμένω, read καλυμένων without the comma after it. Ibid. l. 14, for κατασκευάζό, read κατεσκεύαζό.

P. 10, note [a] l. 9, for *en grand. Et*, read *en grand, et.*

P. 16, note [c] l. 1, for *ns*, read *us.*

P. 27, at the end of note [b] add, *Demoſth. contra Leptinem.*

Ibid. note [c] l. 5, dele the comma after Πεισιςρατου.

P. 28, note [a] l. 12, for σπουδὴν μὲν, read σπουδὴν καὶ.

Ibid. l. 13, for τοι αὐτην, read τοιαύτην.

P. 30, note [k] l. 2, for ἄζια, read ἄξια.

P. 44, note [a] l. 16, for *but were*, read *but where.*

Ibid. l. 19, for *quelques portail*, read *quelque portail.*

P. 51, l. 29, for *aſſerting*, read *advancing.*

Fig. 5. Plate VII. Chap. II. the general height of this Volute is by miſtake marked '1. "9. 066, or 1 Foot, 9 Inches, $\frac{066}{1000}$ inſtead of '1. "0. 966. or 1 Foot 0 Inches, $\frac{966}{1000}$.

Concerning the Meaſures marked on the Architectural Plates, it is neceſſary to obſerve, that after the particulars of a ſet of Mouldings had been meaſured, the general height of the Stone on which they were cut was likewiſe taken, and is marked on the Plates; for which reaſon the reader will frequently find ſome ſmall difference between the general height, and the ſum of the particular heights of a ſet of Mouldings.

Note alſo, that the Liſt of Subſcribers names is probably incomplete; becauſe many Receipts, which our Friends had taken to diſpoſe of, are not yet returned to us. Theſe will now be accounted for, and a correct liſt will be printed and delivered to the purchaſers of this Volume.

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